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1948 FILM

Writer Guilds Open Drive to License Material Rather Than Sell Outright

By NORM MORRISON

An organized drive to establish licensing instead of outright sale of material in all writing fields is being started by the various guilds in the Authors League of America. The Authors Guild council announced a major move in that direction Monday (5), and the Dramatists Guild will likely take similar action. The Radio Writers Guild is already working on that principle, and the Screen Writers Guild adopted the same stand months ago.

The major battle over licensing versus outright sale will obviously be waged on deals for film rights. Virtually alone among the media using written material, the picture business has operated from the start on the basis of outright purchase of all scripts. Only in recent years, and in a minimum of cases, "licensing" deals have been made. Even escalator deals have been infrequent and a relatively new development. The few that have been made have mostly involved the rights to plays, although there have been a handful for books in the last couple of years.

Although the radio business has (Continued on page 53)

Looks Like Joe Stalin's An OK P.A. for Metro's Reissue of 'Ninotchka'

Rome, April 6. Official Soviet objection to the playing of Metro's "Ninotchka" in Italy has kicked back in the face of the Russians. Largely as a result of the unqualified Soviet plug, the picture is SRO throughout Italy, forcing the Metro exchange here to put through a rush order to the homeoffice for more prints.

Now playing in Italy for the first time, "Ninotchka" was thrown into the international spotlight when the Soviet ambassador to Rome submitted a formal protest to the Italian ministry of foreign affairs. Objection was presumably raised because of the way the film kids (Continued on page 53)

DISK-JOCKEY UNITS NEW B.O. LURE IN VAUDERS

Disk-jockey units are hitting big grosses wherever tried. The show have already played Boston and Chicago with good results, and metropolitan houses such as the El Comite, N. Y., are setting these shows.

Units have been formed by Al Borge, Chicago agent, and Miles Ingalls, New York agent, to go in conjunction with the shows have found bookers on Teams with advance publicity with platter sales in the towns where the shows are set.

Strand layout will have Jack (Continued on page 54)

A Sign of the Times

War flitters has chased a number of permanent guests out of the fashionable midtown Manhattan hotels into residence in the Westchester and Connecticut suburbs.

Mostly outsiders with money, their idea is that atomic warfare would naturally hit the Rockefeller Center zone first.

Action April 15 On 'Big Union' Of Talent Groups

Another move to create "one big union" in the performer field is under way. Formal action will be taken at a meeting April 15, either to increase the powers of the parent union, the Associated Actors and Artists of America, or to work out some sort of overall authority and single-card setup. Preliminary confab between leaders of the various 4A's affiliates were held last Friday (2) and Monday (5). The American Federation of Radio Ar- (Continued on page 53)

A-C Blitized for 38G By Potson, They Reveal As U.S. Knocks for 150G

Chicago, April 6. Bud Abbott and Lou Costello, testifying here last week in Government tax suit against Mike Potson, former Chicago "bistro" operator and alleged gambler, revealed Potson used to play cards with the comedians between takes on the studio set. A-C said they had lost about \$38,000 to him in friendly sessions since 1941.

Costello said that he lost \$15,000, but on cross-exam admitted about half might have been lost to bank leader Ted Lewis. Abbott revealed that he lost between \$20,000 and \$25,000 and modestly told of how he and Potson invented a new six-card ginrummy game.

Government is asking for over \$150,000 it claims Potson evaded paying on income, mostly on gambling take.

New Tax Laws A Break For Show Biz Top-Earners

Washington, April 6. New U. S. income tax law, passed by Congress last week over the President's veto, will only incidentally affect show business. There's nothing in the new setup applying specifically to theatrical enterprises or financing, and not (Continued on page 53)

CAFES, BANDS UP, RADIO, MUSIC OFF

Show business, mirroring optimistic national guessing, that's been sending industrial and amusement stocks higher on a broad level, is now displaying healthy signs of following the economic trend. Two mainstays in the entertainment field—films and legit—have already embarked into happier days of an upbeat movement. Miracles and the band biz are also on the climb and promises of generally better prospects for industry-at-large may pull radio, records and music publishing out of the doldrums.

Each instance of better biz is partly due to specific factors applying to the particular branch of amusements affected and partly to the brightening economic picture. The fact cut, for instance, means more luxury spending and, as such, is sized up as a lift for films, legit, movies, records, sheet music, etc. Marshall Plan (European Recovery Program) okay is viewed by (Continued on page 55)

Old Hipp Site in N.Y.

Discussed for Two Legiters, Video And

A legit theatre may be included in the garage to be built on the site of the old Hippodrome, now a parking lot, at Sixth avenue between 43d and 44th streets, New York. There's also a possibility that the new building will likewise house a television auditorium and a second, small playhouse for intimate legit shows.

Air-Struck Jim Farley

Jim Farley is developing into the most sought-after, non-APRA guest of the season. The ex-Postmaster General, whose new book has projected him into current political scene, will guest spot on the Fred Allen show for April 18 for a satirical kickaround of the nation.

Farley and his book were recently showcased on the "Author Meets the Critics" show and he's been getting the common sign for appearances on a flock of other programs.

Tops of the Tops
Retail Disk Seller
"Four Leaf Clover"
Retail Sheet Music Seller
"Now Is the Hour"
"Most Requested" Disk
Seller on Coin Machines
"Now Is the Hour"
British Best Seller
"Tree in Meadow"

Top Show Biz Standards Seen Requisite for Tele to Hit Its Stride

By ABEL GREEN

Video Widows

Television is no panic with some of the femmes when house-partying.

It's gotten so that the men give the girls the brush-off when the lights or basketball are on; and leaving the girls to gab amongst themselves is no hit with the ladies.

Army to Sponsor Yanks' Cultural Pitch to Europe

Washington, April 6. Flock of concert artists, including some of the top names in the business are expected to tour Germany and Austria this year under U. S. Army auspices. Artists are being canvassed by the Civil Affairs Division which is hyping a program of drafting show biz to win our ex-enemies to democratic ways and thinking—a program which is more than coincidentally (Continued on page 53)

12-Piece Orch Needs Tractor-Trailer For Instruments, All Pianos

Pop dance bands of the usual number of musicians have a transportation picnic compared to a combo set to tour under Carl Kinsky. He has devised a 12-piano combo of all-girl musicians—and instruments will move with ease from date to date. They comprise 13 pianos with Kinsky's.

Kinsky's outfit will travel by bus and a huge tractor-trailer. Each night the 13 pianos are to be packed into the truck with legs detached. Group will carry two piano-tuners.

Kinsky is said to be negotiating with a piano manufacturer to use a certain band exclusively, the company to underwrite moving and tuning.

Union Oil's Financial Report to Be Telecast

Los Angeles, April 6. Union Oil Co. will carry a direct report on its 1947 annual financial statement to stockholders via television.

Gu has produced a film, titled "Report For '47," which will be screened on nine different video stations throughout the country Tuesday (13) night, date of the company's annual stockholders' meet in Los Angeles.

The show's thing and television already envisions the problems attendant thereto. Realization has been quick that already, with TV a reality, the novelty appeal has become secondary. Showmanship must prevail. Show business standards of highest order must take hold. But pronto.

Video showmen, within the networks and among the talent agencies, along with the advertising agencies (sponsors), without waiting for the 1948-49 season when video was expected to really start rolling into high, have been hit with the primary condition that TV needs something extra. It needs motion, comedy, music, novelty—and glamor.

There is no glamour to TV as now constituted. "Bourgeoisie a tinker," said one video vet. "They all sit around tables and just yafinate. Just look around at what you have today, whether it's cooking instruction, authors, critics, Americana, or stock market, and even sports—it's talk, talk, talk."

The video network people con- (Continued on page 54)

Maybe They're Trying To Revive Burley on Tele With Those Baggy Pants

Male actors appearing on television are slated for a new look at their own.

Incensed by the sloppy appearance of many actors on tele shows, the Met's Fashion Guild of America is prepared to make available to all actors and commentators working before the video camera a complete wardrobe of men's apparel and accessories. Service will be offered to tele producers on a loan basis without charge, under the Guild's assumption that it will be doing an ad campaign for its members' wares as advertising on tele.

Jack is to be bronched today (Wednesday) at a luncheon meet (Continued on page 51)

BENNY, PHIL HARRIS SET FOR LONDON PALLADIUM

Hollywood, April 6. Jack Benny is set for two weeks at the Palladium theatre, London, starting July 12. Deal was completed last week by Val Parnell, managing director of the Moss Empire Theatre, currently in the U. S. on a talent foraging expedition.

The only talent signed to appear with Benny so far includes Phil Harris. "Mrs. Livingston (Mrs. Harvey) will make the trip, and Alice Faye (Mrs. Harris) is also going along, but whether they will appear on the show isn't definite yet.

For the past few years, the (Continued on page 51)

THEATRE TESTS OUT

Balaban Plans to Pool Com on Brit. Pix Bought Outright Hits Indie Snag

First sharp difference of opinion between majors and indies over divv of the dollar pool resulting from the new British film agreement came last week. It followed presentation of what the indies have dubbed the "Bulaban Plan." Suggested by Paramount exec Barney Balaban to the conference of foreign department executives who have been meeting almost daily on the new pact, plan provides that all U. S. income from British pictures bought outright by American companies be thrown into the dollar pool.

Indies, who have been counting on these outright buys of films as an important method of disposing of their frozen British pounds, immediately countered that they'd go along with Balaban's plan only if it is agreed that U. S. income from pix made in Britain by American companies also be tossed into the pool. Since the latter is an unthinkable proposition to the majors, the issue is deadlocked.

But it hasn't been deadlocked as yet, which is true of all the matters that have come up so far as the new pact is concerned. As a matter of fact, however, the issue isn't serious from the standpoint of stalemate, the present stage is, without unanimous agreement, the "Balaban Plan" will undoubtedly just quietly die.

The Par proxy's idea would amount to adding another facet to the "Angle-U. S. agreement." As generally interpreted, the pact provides that only

(Continued on page 6)

Entry of Top Technicians Being Eased in England By Johnston-Wilson Pact

London, April 6. Eric Johnston is negotiating an additional clause to be written into the Anglo-American film agreement with the British Board of Trade, this concerns the admittance of high-ranking Hollywood executives, producers and directors into this country and was one of the many items left over at the time the deal was made to be worked out in greater detail.

If the Americans are to step up production in this country, Johnston argues they should have greater number of their own top technicians in charge and in asking for this clause he is summing the way for the limited invasion Wilson is likely to allow.

British Film Producers Assn., representing 23 companies, operate a 10% quota of admittance for foreign executives, and the British Ministry of Labor, Seven foreign directors and seven producers will be allowed to enter this year.

(Continued on page 18)

PIX POINT FOR PHILLY CONVENTION BOOKINGS

Philadelphia, April 6. Presaging a possible rush on the part of the Fox team, new up top bookings in Philadelphia for forthcoming political conventions, 20th-Fox has reduced the "Street With No Name" and "Walls of Jericho" to preem there in June.

"Street," which co-stars Mark Stevens and Richard Widmark, opens at the Fox June 16, five days before the Republican convention. "Walls," starring Charles Wills, Daniel J. Hagerty and Anne Baxter, opens at the same time June 30, several days before the Democratic convention.

Two films will also play the boardwalk in Atlantic City shortly after the elections, under the understanding that most of the politicians will be relaxing at A. C.

Metro has already scheduled an advance opening of "State of the Union" in Philly before the convention starts. Neither of the films deals with a political theme as does "Union."

Reds' Greenlight

Prague, April 6. Despite rising tide of anti-U. S. propaganda, Czechoslovakian censors have lifted release restrictions on RKO's "This Land Is Mine." Pro-democratic pix was ordered withdrawn last month after it played one day in two Prague theatres.

Previously, pix ran into similar trouble in Hungary and Poland but was finally cleared for release after passing new "ideology" test in eastern European countries.

Pubs-Admen Cool On TOA's Trailer To Plug Big Pix

Individual members of the Advertising and Publicity Directors Committee of the Motion Picture Assn. of America are expressing very little enthusiasm for the idea of an all-industry trailer. They announced officially as a group last week that they had a plan for such a promotional stunt which is under consideration.

Lack of enthusiasm stems from the feeling of most members of the committee that there are so many problems connected with the making and exhibition of such a trailer that it will never be produced or widely exhibited. One reason, plugging the pix of all companies without studio identification, was the idea of the Theatre Owners of America. If it's made, it will be in cooperation of the Ad-Pub group with the TOA.

APDC members met Monday (5) to give further consideration to the trailer idea. They had before them a response from Technicians' query last week on

(Continued on page 22)

Chaplin's 'Verdoux' Gets Exhibit-Brush With Only 1,000 Dates in 1st Year

Charles Chaplin's "Monsieur Verdoux," which went into release almost a year ago, has achieved the phenomenally low record of less than 1,000 playdates in the first year. Rentals have amounted to under \$300,000.

Difficulty has resulted, mainly from a misinterpretation of the distributors, to line up circuit bookings for the film. It has played no chains at all, except for a few houses.

As a matter-of-fact, it was on the same date that Chaplin's other excess recently brought suit on a charge that the circuits were conspiring to underplay his picture. Distributors talked down the idea, pointing out the

(Continued on page 22)

JOLSON CALLS OFF DEAL FOR METRO BIG SCREEN

Al Jolson called off his deal for a Metro picture, "Gentleman's Agreement" (Col). He couldn't have signed away before May 28 due to a Columbia later in the year would mean any pic this summer due to certain commitments, namely several appearances for the United States Apples.

Comedian is to appear in Denver at a memorial dinner for General Maurice Rose killed in the war, at \$10,000 a plate. There's a possibility Jolson might ink an appearance at the end of the year in Columbia, where Sidney Buchman, exec producer on "Story," has been producing for the last year of his life, etc. Buchman presumably would also produce the sequel.

SPONSORS NOW LIKE THE DEAL

Current stalemate between New York theatre circuits and television broadcasters over the right to use regularly-scheduled test shows for theatre video may soon be resolved. A test suit to that effect is being mapped.

Clincher in the situation is the fact that the agencies, originally taking their cut from producers and asking theatre pickups of their shows, have had a change of attitude. Agencies now "visualize" a much wider audience for sponsored shows by making them available to theatre audiences, as well as home viewers. Broadcasters, as a result, have become much more amenable to the idea also.

Paramount may become the first major theatre operator in the east to utilize theatre test. Par video chief Paul Balaban reportedly is ready to toss the situation into the open by transmitting a network show to the screen of the Paramount Theatre, N. Y. City, by the intermediate film method. System, which involves the filming of test film off the face of a recording tube, running the film through a rapid developing process and then flanging it on the screen via regular projectors in a matter of 66 seconds, has already been demonstrated. Par usually to the test. This could become the guinea pig for classification of the issues a pre-

(Continued on page 18)

Foy Bows Out As EL Prod. Topper

Hollywood, April 6. Bryan Foy has asked Eagle Lion to relieve him of all general executive duties beginning May 15. Pres. Arthur Krin talks over as executive production head, with Aubrey Schenck as assistant. Foy is returning with a company and will produce four pic yearly for three years. He retains stock in company and will get a percentage on the pic he produces. They'll be budgeted between \$750,000-\$800,000.

Walter Wanger has a deal to make the same number of pic yearly for EL.

National Boxoffice Survey

Biz Still Solid in Many Keys—'Naked,' 'Mama,' 'Sitting,' 'Showers,' 'Agreement' Pace Field

Many theatres over the country still are profiting by the Easter Week hit uptake in current picture, this situation being reflected even where many pictures are holdovers (M-G-M) in several solid coin-gateers finish the week with more than \$200,000 each credit in in many cities covered by VARIETY.

Setting pace is "Naked City" (RKO) hotly contesting leadership. "Naked," which was a close second last week, really came into its own with two additional playdates. "Mama," big in the few locations played previously, also is benefiting from a long line of add dates.

Third in the select 200G class is "Sitting Pretty" (20th-Fox) slipped back from top position. "April Showers" (WB) shapes "Double Daughters" winner, with more than 17 playdates.

"Gentleman's Agreement" (20th) finished fifth, a drop from third of previous week. "Saigon" (Param), a winner many recent weeks, is down to sixth. Same is true of "Dancing Daughters" (M-G-M) in seventh spot. Others in Big 10, in order of showing, are "Gentleman's Agreement" (20th), "Mama" (RKO) and "Double Life" (U). Top runners-up are "Call Northside"

\$8,000,000 Boost in Films' Foreign Take Seen Via ERP, New D. C. Bill

S'wonderful Anyway

Margaret Ann Young, title scribbler for the Johnston office, who received 20th-Fox's "That Wonderful Year," she requested a copy of the script and, after giving it the o.o., put her okay stamp on the "lovely."

Not yet, however, either at 20th or the Johnston office, seems to be sure of exactly what the "wonderful year" is. But apparently it's legitimate.

B.O. Average At New Peak, 50.4c, But Can't Be Cut

Hollywood, April 6. Cross-section survey of the nation's theatres, conducted by Audiences Research, Inc. (George Gallup), shows admission prices boosted again during four months ending March 27.

Average adult evening price, including Federal, state and local taxes, was 50.4c. Last November it was 49c. Survey covered not only all sections but towns and cities of all sizes, including freestates and nabes.

Average price index remained the same in the East only but boosted in the other three major sections. Greatest boost was in the West, where average was up from 54.4c to 57.7c. Figures for November, 1947, to April, 1948, are as follows:

HARRY COHN'S NEW COL. DEAL INCLUDES STOCK

Special meeting of Columbia Pictures stockholders is slated for Friday (8) to consider a proposed employment contract for Harry Cohn, company prez, for a five-year period, beginning March 27 last. Meet will also consider an agreement granting Cohn an option to purchase 50,000 shares of common stock at an initial price of \$16 per share.

Washington, April 6. American companies are hoping to increase their returns from overseas by a total of about \$8,000,000 as a result of the European Recovery Plan bill, okayed last week, and the Smith-Mundt measure, covering informational services abroad.

ERP provides that up to \$15,000,000 may be spent the first year to aid films, magazines, newspapers, etc., which have money frozen abroad by currency restrictions. Smith-Mundt act allows \$28,000,000 for informational services provided by films, radio and publishers.

Both pieces of legislation permit the administrator to determine what share shall go to each of the media, so it's not certain to what extent films will profit. No request for a definite amount for films was made in the ERP bill. But \$10,000,000 was suggested as the sum required to get an acceptable job under the Smith-Mundt act. There's little expectation, however, of getting that much.

Industry, it's understood, would feel that the Motion

(Continued on page 22)

ODLUM-HUGHES TALKS ANEW ANENT RKO BUY

Lloyd Wright, Coast attorney representing Howard Hughes, arrived in New York last week to continue negotiations with Floyd Odum in Hughes' efforts to acquire the studio. Odum, president of Atlas Corp., which holds controlling stock interest in the company, visited last week. Authoritative sources said yesterday (Tuesday) that it was "improbable" that the deal would succeed for the time being. However, it was indicated that this week would be the last time Odum and Hughes would meet.

Hughes remains on the Coast, where he has been taking a personal hand in the deal. The deal is uncertain how long he'll be held in New York.

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Now Its First
Regular Release
Dates Prove It's

Even Bigger

AT REGULAR PRICES!



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THE PICTURE you and your audiences have been waiting for! First regular-price engagements confirm all the earlier evidence that it's one of the industry's greats!

CAPACITY IN 14 KEY CITIES in Canada from coast to coast every day from opening time this ad went to press.

own...and I'll kill the man who touches her!

The story of those dauntless men and women who dared a thousand dangers to keep America unconquered, as they drew the map of a new nation across the wilderness, in lines of their own blood!

GARY COOPER PAULETTE GODDARD

Cecil B. DeMille's

UNCONQUERED

Color by TECHNICOLOR

HOWARD DA SILVA · BORIS KARLOFF · CECIL KELLAWAY · WARD BOND

Produced and Directed by Cecil B. DeMille

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr.

Based on the novel by Neil H. Swanson

A PARAMOUNT PICTURE

Marketing full-color spreads in all leading magazines that helped spread the renown of "Unconquered" to every corner of the country.

GROSSED 20% MORE than advanced-admission engagement in week's stand in Tampa, Fla.

PRACTICALLY DOUBLED "Welcome Stranger" and "Blue Skies" openings in Indiana, Pa.

35% BETTER than "Welcome Stranger's" opening day in Covington, Va.

10% AHEAD of "Blue Skies" first two days in Fairmont, Minn. (and "Blue Skies" played Christmas Week).

GROSSED 20% MORE in first 4 days than "Stranger" did in 5 at Leonardstown, Md.

10% OVER "Blue Skies" first 3 days in 2 houses in Medford, Ore.

And it's ready for YOU right now!

Paramount's
New Watchword Is

"WATCH THAT **CLOCK**"

In every time zone — Eastern, Central, Mountain, Pacific—it will strike soon with spectacular box-office precision. Already its breath-taking suspense has brought breath-taking results in its first 2 dates:

**FIRST FOUR DAYS DREW BEST NON-HOLIDAY
BUSINESS IN PAST YEAR AT THE MICHIGAN, DETROIT!**

**FIRST THREE DAYS* 250% OF STRONG "DEAR
RUTH" GROSS† AT SAN FRANCISCO'S ST. FRANCIS**

**Including holiday, Sat. & Sun. †Including Sat.*



*And every hour
brings more praise
for*

RAY MILLAND · CHARLES LAUGHTON

in

"**THE BIG CLOCK**"

with

**Maureen O'Sullivan · George Macready
Rita Johnson · Elsa Lanchester · Harold Vermilyea**

Produced by **Richard Maibaum** · Directed by **JOHN FARROW**

Screen Play by Jonathan Latimer · Based on the Noyel by Kenneth Fearing

Showmen's Trade
Review says
Milland's best since
The Lost Weekend

Variety says: "One
of the sure successes
of the year

Radio's "The Fat
Man" says:
"One of greatest
suspense movies
ever produced"

"High Pentecost"
suspense mystery
with "saw". An
exciting and probably
lasting suspense
movie.

Twentieth
Century Fox
says: "A
great suspense
movie with a
great cast."

M. P. Daily says:
"Has everything
to bustle and
thrill."

Paramount
says: "A
great
operatic
thriller with
a great
cast."



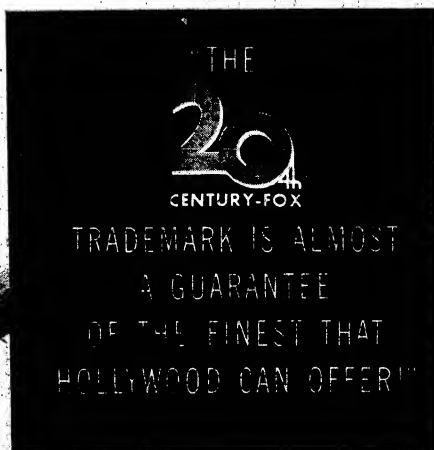
Radio's "Ross
Dolan, Detective
says: "Great!"
recommend it."

The Voice of
Authority on radio's
"This Is Your FBI"
says: "It's
Paramount's
masterpiece
of suspense."

Louella Parsons
says: "You have
found at last
a real
thriller."

Clayton Rawson, Editor
of Clue, says: "A suspense-
charged movie with
a chilling climax."

L. Brochman, Pres. Mystery
Writers of America says:
"Points with both hands to
thrilling entertainment."



"With each first-run picture opening we become more convinced that a film with the 20th Century-Fox trademark is almost a guarantee of the finest that Hollywood can offer in the way of motion picture entertainment. After viewing the Technicolor treat, "Scudda-Hoo! Scudda-Hay!" at the Roxy yesterday, it suddenly became apparent that, like Frigidaire in its field, 20th Century-Fox has become foremost in the production of motion pictures. We'll cite the following late releases as an example: "The Razor's Edge," "Forever Amber," "Gentleman's Agreement," "Miracle on 34th Street," "I Wonder Who's Kissing Her Now," "Mother Wore Tights," "The Foxes of Harrow," "Captain From Castile," "Daisy Kenyon," "Call Northside 777," and others of lesser note yet equally well produced.

"Scudda-Hoo! Scudda-Hay!" has been produced in the same flawless manner as its illustrious predecessor, "Home in Indiana," and again reunites Lon McCallister and June Haver, with the peerless Walter Brennan thrown in for good measure."

REPRINTED FROM THE TACOMA NEWS-TRIBUNE

Thank you Mr. Langdon—

And for equally fine attractions, we call your attention to 'FURY AT FURNACE CREEK,' 'SITTING PRETTY,' 'THE IRON CURTAIN,' 'ESCAPE' and 'GREEN GRASS OF WYOMING!'
Technicolor

'Noose' Hangs High with Henderson in Chi, \$42,000; Apache Bangup 43C, 'Song of Love' Hep & C, Saigon' 40G

Chicago, April 6.—Fat take of "Fort Apache" plus the pull of four other new films has brought a cooler line to the picture runs. "Apache" broke all house records at the Palace opening day, taking by rat of \$42,000. The following veterans benefit and personally by Shirley Temple and John King, it took headed for a terrific \$43,000. "Song of Love," at Monroe, appears good for a great \$20,000.

"Noose Hangs High" with Slick Henderson band, at State-Lake, is doing well. "Apache" is doing at sure-seater World should reap \$20,000. "Saigon" at the Chicago will do \$40,000.

"Case Timerline" at the Woods continues to lead holdovers, in fourth week being in \$26,000. "This Time for Keeps," with Nellie Luther and Tito Guizar heading tag bill should do next \$22,000 in second frame at Oriental.

Estimates for This Week
Albee (RKO) (1,400; 9-12); "Gentleman's Agreement" (20th) (21st wk). Good \$12,000. Last week, \$12,000.

Chicago (G&K) (3,000; 96)—"Saigon" (Par). Moderate \$40,000. Last week, "Sierra Madre" (WB) (2d wk), \$31,000.

Grand (RKO) (1,500; 98)—"Tarzan and the Mermaids" (20th) (1st wk). \$20,000. Last week, \$23,000.

Monroe (Indie) (1,000; 98)—"Song of Love" (M-G) (4th wk). \$20,000. Last week, "Good News" (M-G) (4th wk), \$6,000.

Monte (Indie) (1,000; 98)—"This Time for Keeps" (M-G) with Nellie Luther and Tito Guizar on stage. 2d wk. Next \$42,000. Last week, \$18,000.

Palace (RKO) (2,000; 98)—"Fort Apache" (M-G) (1st wk). \$42,000. Last week, "Jassy" (U) (1st wk), \$19,000.

Paramount (WB) (1,500; 98)—"Robin Hood" (WB) (reissue). \$20,000. Last week, "Fighting 69th" (WB) (reissue) (2d wk), \$14,000.

State-Lake (B&K) (2,700; 98)—"Noose Hangs High" (EL) with Slick Henderson on stage. \$42,000. Last week, \$23,000.

Stavros Casanova (EL) with p. of Katherine Grayson and Johnnie Johnston. \$20,000.

United Artists (B&K) (1,700; 98)—"Smugglers" (EL) (2d wk). Lean \$24,000. Last week, \$18,000.

Woods (Casasins) (1,073; 98)—"Sins Timberline" (M-G) (4th wk). Handsome \$24,000. Last week, \$20,000.

World (Indie) (897; 77)—"Tormen" (Indie). \$20,000. Last week, \$15,000.

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Broadway Grosses

Estimated Total Gross
This Week... \$828,000
(Based on 24 theaters)
Last week... \$799,800
(Based on 18 theaters)

Prov. Reminders 'Mama' Wham 21G

Providence, April 6.
Bis is on the upswing at most spots, with RKO Albee's "I Remember Mama" leading the list. Also hep are "Mama's Nervous Agreement" and Strand's second week of "Saigon."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"I Remember Mama" (RKO). Extra attraction in person of Dr. I. Q. Monty (G) helped make solid \$22,000. Last week, "Bambi" (RKO) (reissue), good \$14,000.

Grand (RKO) (2,000; 44-65)—"Slitting Prey" (20th) and "Half Past Midnight" (20th) (2d down town). Nice \$7,500. Last week, \$7,500.

Monroe (Indie) (1,000; 44-65)—"The Flame" (Rep) and "Prenter" (Mono), \$5,500.

Monte (Indie) (1,000; 44-65)—"Jiggs, Maggie in Society" (Mono) and vaude on stage. Trim \$7,000. Last week, \$7,000.

Palace (RKO) (2,000; 44-65)—"Gentleman's Agreement" (20th). Snappy \$17,000. Last week, "Slitting Prey" (20th) and "Half Past Midnight" (20th) (2d wk), \$14,000.

State-Lake (B&K) (2,700; 44-65)—"Saigon" (Par) and "Caged Fury" (Par) (2d wk). Started Sunday (4). First week, \$21,000. Last week, \$21,000.

Stavros Casanova (EL) with p. of Katherine Grayson and Johnnie Johnston. \$20,000.

United Artists (B&K) (1,700; 98)—"Smugglers" (EL) (2d wk). Lean \$24,000. Last week, \$18,000.

Woods (Casasins) (1,073; 98)—"Sins Timberline" (M-G) (4th wk). Handsome \$24,000. Last week, \$20,000.

World (Indie) (897; 77)—"Tormen" (Indie). \$20,000. Last week, \$15,000.

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Oscars Up 'Agreement'
St. Louis \$23,000, St. Louis
Booked the Academy Award winner, "Gentleman's Agreement" within a week after the screen opus of 1947 was chosen is reflected by the ticket box being packed at Ambassador. "A Double Life" also is getting a great play. Rain on several days last week, but the ticket started in high gear for the big cinema.

Assessors for This Week
Ambassador (R&K) (3,000; 95-75)—"Gentleman's Agreement" (20th). \$23,000. Last week, "Relentless" (20th) and "Half Past Midnight" (20th) (2d wk), \$18,000.

Fox (F&M) (5,000; 50-75)—"Big Clock" (Par). Good to Spare" (Par). Okay \$18,000. Last week, "April Showers" (WB) and "Bill and Cole" (Rep), \$20,000 in 5 days.

Loew's (RKO) (3,172; 50-75)—"Double Life" (U) and "Fenthew Angel" (G). Big \$21,000. Last week, "3 Daring Daughters" (M-G) and "Woman from Tangier" (Col) \$23,000.

Loew's (RKO) (3,172; 50-75)—"Bishop's Wife" (RKO) and "Scudra Hoo" (20th) (n.o.) (3d wk). \$21,000. Last week, \$21,000.

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Only 2 New Entries But Bway Boi: Mills Bros. Rich Give 'Saigon' Lift \$95,000, Close Up 'Mama' Focus 7-2-G

Broadway first-run theatres in current session are soaring to the highest levels in several weeks, assisted by the usual Broadway upturn and favorable weather most of the season.

Two new pictures were launched in the past few days. Paramount, with "Saigon" and stagehands headed by Mills Bros. Buddy Rich and Dean Murphy, will hit big \$95,000 in first week ended last (Tues.) night. This is especially fine in view of unkind crit appraisals. "Close-Up" is doing only passably good at first week at the Globe, but goes through until April 13.

Loew's (RKO) (3,172; 50-75)—"Double Life" (U) and "Fenthew Angel" (G). Big \$21,000. Last week, "3 Daring Daughters" (M-G) and "Woman from Tangier" (Col) \$23,000.

Loew's (RKO) (3,172; 50-75)—"Bishop's Wife" (RKO) and "Scudra Hoo" (20th) (n.o.) (3d wk). \$21,000. Last week, \$21,000.

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000; first was strong \$30,000, upbeat stemming from number of "Tarns" and "Gentlemen" (RKO) opens Saturday (10) to cash in on Loretta Young's "Saigon."

Paramount (Par) (3,664; 55-150)—"Saigon" (Par) with Mills Bros. Buddy Rich and Dean Murphy, will hit big \$95,000 in first week ended last (Tues.) night. This is especially fine in view of unkind crit appraisals. "Close-Up" is doing only passably good at first week at the Globe, but goes through until April 13.

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"MY HAT'S IN THE RING FOR THE BEST MUSICAL OF 1948!"



M-G-M presents IRVING BERLIN'S "EASTER PARADE"
 starring LUDY GARLAND • FRED ASTAIRE • FRED
 LAWYARD • ANN MILLER • Color by TECHNICOLOR
 Screen Play by Sidne Sheldon, Frances Goodrich and Albert
 Hackett • Original Story by Irving Berlin • Musical
 Numbers Directed by Robert Alton • Directed by CHARLES
 WALTERS • Produced by ARTHUR FREED • A Metro-
 Goldwyn-Mayer Picture

Who's got the pictures? M-G-M's got the pictures! As Hollywood Reporter puts it: "Everything is on the upswing at Culver City." It's electrifying to watch. Look at them! "STATE OF THE UNION", "HOMECOMING", "THE PIRATE", "SUMMER HOLIDAY", "EASTER PARADE", to mention just a few, and with every new Trade Show another Big M-G-M attraction joins the Hit Parade. You said it Mister: "M-G-M GREAT IN '48".

*Ride high
with U-1 ...is*

ALREADY SOARING...

"BLACK NARCISSUS" in Technicolor

"BLACK BART" Color by Technicolor

"A DOUBLE LIFE"

"NAKED CITY"

"ALL MY SONS"

PLENTY MORE

*more than a slogan—
IT'S A FACT!*

SOON TO SOAR...

**"ARE YOU WITH IT?" • "CASBAH"
"LETTER from an UNKNOWN WOMAN"
"ANOTHER PART OF THE FOREST"**



Fine ones from the J. ARTHUR RANK Organization

**"DEAR MURDERER" • "BAD SISTER"
"FAME IS THE SPUR"**

ON THE WAY TO RIDE HIGH!

Keep your eye on U-I

Universal
International

"You told me your secret..."

**NOW
I'LL
TELL
YOU
MINE!"**

**For the First Time
to the Public
*Today***

WARNER THEATRE, N.Y.

WARNER BROS!

TRADE SHOWINGS

APRIL 12th

ALBANY.... Warner Screen. Room
79 N. Pearl St. — 8:00 P.M.
ATLANTA.... 20th Cent.-Fox Sc. Rm.
197 Walton St. N.W. — 2:30 P.M.
BOSTON.... RKO Screening Room
122 Arlington St. — 2:30 P.M.
BUFFALO.... Paramount Sc. Room
464 Franklin St. — 1:30 P.M.
CHARLOTTE
20th Cent.-Fox Sc. Rm.
308 S. Church St. — 10:00 A.M.
CHICAGO.... Warner Screen. Rm.
1307 So. Wabash Ave. — 1:30 P.M.
CINCINNATI.... RKO Screen. Rm.
Palace Th. Bldg. E. 6th — 8:00 P.M.
CLEVELAND.... Warner Screen. Rm.
2300 Payne Ave. — 2:00 P.M.
DALLAS.... 20th Cent.-Fox Sc. Rm.
1803 Wood St. — 10:00 A.M.
DENVER.... Paramount Sc. Rm.
2100 Stout St. — 2:00 P.M.
DES MOINES
20th Cent.-Fox Sc. Rm.
1300 High St. — 12:45 P.M.
DETROIT.... Film Exchange Bldg.
2310 Cass Ave. — 2:00 P.M.
INDIANAPOLIS.... Universal Sc. Rm.
517 No. Illinois St. — 1:00 P.M.
KANSAS CITY
20th Cent.-Fox Sc. Rm.
1720 Wyandotte St. — 1:30 P.M.
LOS ANGELES.... Warner Sc. Rm.
2025 S. Vermont Ave. — 2:00 P.M.
MEMPHIS.... 20th Cent.-Fox Sc. Rm.
151 Vance Ave. — 10:00 A.M.
MILWAUKEE.... Warner Th. Sc. Rm.
212 W. Wisconsin Ave. — 2:00 P.M.
MINNEAPOLIS.... Warner Sc. Rm.
1000 Currie Ave. — 2:00 P.M.
NEW HAVEN.... Warner Th. Proj. Rm.
70 College St. — 2:00 P.M.
NEW ORLEANS
20th Cent.-Fox Sc. Rm.
200 S. Liberty St. — 1:30 P.M.
NEW YORK.... Home Office
321 W. 44th St. — 2:30 P.M.
OKLAHOMA
20th Cent.-Fox Sc. Rm.
10 North Lee St. — 1:30 P.M.
OMAHA.... 20th Cent.-Fox Sc. Rm.
1502 Davenport St. — 1:00 P.M.
PHILADELPHIA.... Warner Sc. Rm.
230 No. 13th St. — 2:30 P.M.
PITTSBURGH
20th Cent.-Fox Sc. Rm.
1715 Blvd. of Allies — 1:30 P.M.
PORTLAND.... Jewel Box Sc. Room
1947 N.W. Kearney St. — 2:00 P.M.
SALT LAKE.... 20th Cent.-Fox Sc. Rm.
216 East 1st South — 2:00 P.M.
SAN FRANCISCO.... Republic Sc. Rm.
221 Golden Gate Ave. — 1:30 P.M.
SEATTLE.... Jewel Box Sc. Room
2318 Second Ave. — 10:30 A.M.
ST. LOUIS.... S'remo Sc. Room
3143 Olive St. — 1:00 P.M.
WASHINGTON.... Earle Th. Bldg.
13th & E Sts. N.W. — 10:30 A.M.



BETTE DAVIS in **"WINTER MEETING"**

with **JANIS PAIGE** - **JAMES DAVIS**
Directed by **BRETAGNE WINDUST** - Produced by **HENRY BLANKE**
Screen play by **Col. Philip Henry** - Story by **Henry Blake**



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Women's Home Compan-
ion 1947 Survey of Motion
Picture Preferences...
which showed that
TRAILERS DRAW 31%
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P.O. BOX 1000, NEW YORK 10108

NAKED CITY

Mpls. Daily Cuts Review Space
Minneapolis
Film industry here is disturbed by decision of Minneapolis Star to decrease its film coverage substantially. Sheet is eliminating E. Murphy's daily pix-radio column.

NAKED CITY

FRED MACMURRAY
Vallée
FRANK SINATRA

sions and don't represent an average of all admissions or price paid including taxes. Average price of all admissions would include matinee prices, children's prices and prices for other than general tickets in evening.

what they claim are anti-religious attitudes, while the latter, in light of the present anti-Communist attitude, have char-

TOA retains its enthusiasm for the idea, and is prepared to go ahead on its own if the majors won't co-operate. It claims that it can guarantee that a sufficient number of houses will run the trailer to insure success of the scheme.

Other films going to U.S. theaters include "Blanche Fury," "Blue Lagoon," "Dulcimer Street," "The Passions of Friends," "Daybreak," "Spotbound," "One Night With You," "Woman Hater," "Corridor," "Mirrors" and "Good Time Girl."

EL's other pix are "Red Shoes," "Saraband," "Scott of the Arctic," "Escher Waters," "Lord Byron," "Broken Journey," "Perrin and Mr. Trail," "Miranda," "The Calendar" and "Sleeping Beauty."

Also special flights on the famous Douglas DC-3.
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TO FETE OLD-TIMERS AT KAS. ALLIED MEET

Kansas City, April 6. Owners of Kansas and Missouri are readying a "pioneer banquet" to honor the best of old-time variety. The event has been actively and continuously engaged in the film business for a period of 10 years by veterans. Old-timers will receive a "suitable token" of Allied's esteem at a dinner to be held in the city of Kansas City on the occasion of its first annual convention. It is anticipated to convene here May 15-18. It's the pioneer fete an annual affair. Meanwhile, Allied States' national press William Armstrong, who has advised the local group that he'll attend the forthcoming concluding. Other Allied regional leaders include C. H. A. Cole of Texas, Treman Rembush of Indiana and Ray Smith of Michigan. Smith is expected, as is Allied general counsel and board chairman Abram F. Meyer. It's anticipated that Meyer's friends will deal with adoption of by-laws, election of a board for the coming year and alleged distribution abuses.

ARMY'S Convention Denver, April 6.

Annual convention of the Allied Rocky Mountain Independent Theatre has been scheduled for May 1-4 at the Metropolitan hotel here. Allied troops throughout the country will sit in on the business sessions. Also announced last week was the appointment of Alvin Karpis as president of the regional vice for National Allied to rep a newly-created division of the Rocky Mountain. Later covers the "Voice of America" broadcasts, in which the heaviest part of the coin is expected to go.

\$8,000,000 Boost

Picture Assn. of America had done a fine job if \$8,000,000 were released from the ERP bill and \$8,000,000 from the Smith-Mundt. Later covers the "Voice of America" broadcasts, in which the heaviest part of the coin is expected to go.

Some highlights of the ERP bill, from the point of view of the picture industry, are these: As the legislation is worded, it apparently will not be retroactive. In other words, no money will be available against funds frozen prior to the act going into effect. No government help will be extended to unredeem profits. The amendment will cover only the share of the cost of the picture applicable to the country in which the picture is frozen. For example, if funds are frozen in Italy on a specific film, it will be necessary to figure out how much of the cost, including prints (but probably not including negative), can be applied to Italy. Then the exhibitor will pay dollars in this country for the film blocked in Italy.

Furthermore, the law is not to help Hollywood avoid normal business risks. It applies only to the results of the ERP bill.

Primarily it will be the State Department which will be allocated the dough. However, the Army will also step in, since the companies are expected to get back costs advanced in the military occupied zones where the armed forces are in control.

In the conference report, the compromise finally adopted, it was explained in part:

"The Senate recedes on (agrees to) the provision as passed by the House requiring that when any foreign currency or credits in such currency in respect of which the guarantee was honored shall become the property of the United States. This provision will, of course, apply only to the amount of local currency or credit such currency for which payment is made under the guaranty."

Best March B. O.

Continued from page 6

went to "Knew Susie" (RKO), mainly because of consistently good, if not smash business shown.

Best of runners-up for month were "Daring Daughters" (M-G) "April Showers" (WB), "Miracle of Bell" (RKO), "Voice of Turtle" (WB) and "Albuquerque" (Par).

Of new product highlighting future potentialities, outstanding at close of month appeared to be "The Search" (M-G), "Big Clock" (Par), "Bride Goes Wild" (M-G), "All My Sons" (U) and "Mr. Blandings" (SRO). "Showers," which only started out the final week of March, and "Bell" seem sure of being heard from this month.

Showing made thus far by release of "Robin Hood" (WB) is one of the surprises of the trade although the cost names showed have been the tipoff. Another strong release is "Bambi" (RKO), particularly during Easter Week. "Case Timberlane" (M-G) shows as getting nice money during March although its really good showing was in February when it topped first place.

"Bill and Coo" (Rep), which won a special Oscar, managed some nice money when it launched Easter Week to cash in on juvenile trade. "Smugglers" (EL), which was inclined to be spotty during the month, racked up solid box in N. Y. Sign of Ram" (Col), which started out slowly, showed up better on final dates of month.

Definitely disappointing, as reflected by past month's showings are "My Girl Tisa" (WB) and "Ideal Husband" (20th). "Scudsa Hood" (20th), which shaped nicely in several spots, did not get the smash coin anticipated in several play dates.

MPAA'S POLISH P.A.

Warsaw, March 31. Edward Maszewski has been appointed pub-ad manager of Motion Picture Export Assn.'s office in Poland.

He succeeds Dan La Roche, resigned.

PAR'S BID FOR FRENCH, BELGIAN 16M-BUSINESS

Paris, April 6.

Paramount is making a bid for the business of showing its films in houses in France and Belgium by launching a block of 12 pix in narrow-gauge distribution. It's the first step taken by Par in Europe to peddle 16m films to theatres. Entire program is being handled through the Paris office in regular distribution without setting up a separate force such as Metro has. All the films are at least one year old. No opposition from French exhibs is expected because 16m distribution is traditional in this country.

Only other spot in which Par is now leasing narrow-gauge pix in quantity is the Philippines. Proposal to handle the films similarly in the Near East was weighed but has been definitely dropped. One reason impeding Par and other majors is the terrific price cost, which is much higher proportionally than for 35m films. That's due to the smaller rentals garnered in 16m bookings and also the fact that 16m projectionists are generally inexperienced. Their bungling is said to cause a heavy toll on prints.

Goldwyn Shifts His Ad Agency Biz Back to FCB

After a one-picture tryout of Donahue & Coe, Samuel Goldwyn last week shifted his advertising account back to Foote, Cone & Belding. "Chances of success" follows that of last summer, when FCB lost the account to D&C for "Smaller's Wife".

Comparable billings to FCB&B from Goldwyn this year are expected to amount to between \$1,000,000 and \$1,250,000. They'll derive from two films, the regular release of "Best Years of Our Lives" and distribution of the new Danny Kaye film, "A Song Is Born."

One of the factors influencing the producer's about-face was the fact that FCB&B prepared the campaign for the original, upped-admission release of "Best Years."

U. S. 16m Biz Here to Stay

Continued from page 11

Metro sales veepee William F. Rodgers to switch from his former steadfast refusal to countenance domestic 16m distribution.

Metro is expected to enter the field slowly in this country. Company will probably tee off operations first in Canada, where distribution is under the jurisdiction of the domestic sales staff. R. Haven Flanagan, of Loew's International's 16m department, recently conducted a scouting tour of Canada preliminary to the start of the program. Once Canada is rolling, Metro will then swing into operation in this country.

Considerable adverse exhib reaction has already been voiced to preliminary reports of the 20th and RKO programs. Both Allied States Theatres and the Theatre Owners of America have moved the 16m problem near the tops of their respective agendas. Most vociferous opposition, of course, has come from independent exhib groups who, following their usual procedure, look upon this latest move of the majors as another attempt for the distrib companies to make more money at their expense.

In answer to this, the majors have followed various lines of argument. All these going into a domestic 16m distribution have guaranteed that they'll protect their 35m customers by not turning out any films on narrow-gauge stock less than 12 to 18 months old. In addition, all 16m locations must be okayed by the local branch manager. Twentieth, which paced the majors into the domestic 16m field, has argued that the steady expansion of 16m distribution is impossible to stop hence, regular exhibs can best be protected if the majors step in and raise the bars against so-called jackrabbits.

RKO Also 'Considering' RKO, while not making a special pitch for theatrical distrib of its 16m product, will accept requests for such showings. All contracts, though, are subject to the protection guarantees. Metro is

expected to offer still another argument: Since the films to be released via narrow-gauge stock are oldies, M-G will argue, any theatre playing them will be in the position of a lower run operation. Thus, instead of there being three runs for an area, the addition of a 16m installation will make for a fourth run on each film. That factor, according to Metro spokesmen, has apparently been overlooked so far by the indie exhibs.

All the majors, meanwhile, still hope to get their 35m customers to expand into 16m operation. Small-town exhib could substantially increase his gross by opening a narrow-gauge installation in a neighboring locality which is too small to support a 35m theatre, it's argued.

MPAA Dutch

Continued from page 1

ate more profitably by going out and making their own deals, independently of the Export Assn.

Biz Slows

The Hague, March 30. Pix business in Holland has slowed down steadily the past three months, especially in the provincial theatres. In larger cities, matinees have fallen off considerably and only very good pictures have chances for holdover. Feeling prevails that the good times for the theatres are now over and that exhibs distribute must do a selling job on pix as before the war.

American pictures are still doing best at the boxoffice, followed by the English, though British-made films are up to 80% of American imports. French pictures have gone down. New amusement taxes (generally from 20% to 35%) are a big headache for the exhibitors, who practically foot the increase, as admission prices have been lowered. The Nederlandse Bioscoop Bond is protesting to the authorities, but till now without results.

Out of 6 Screen Stars are Lux Girls!

"Lux Soap beauty facials
bring quick new loveliness"

says lovely Bette Davis

Here's a proved complexion care! In recent Lux Toilet Soap tests by skin specialists, actually three out of four complexions became lovelier in a short time!

Bette Davis, famous screen star, finds these beauty facials really work! She smooths the creamy fragrant lather well in, rinses, pats with a soft towel to dry. Don't neglect cheat you of romance. Take Hollywood's tip!

LUX

Bette Davis

WINTER MEETING

New Showing Locally

Another fine product of Lever Brothers Company

Westinghouse Into ABC Tele Pool With Sharing of Philco's WPTZ

Westinghouse Electric, which helped form the NBC's radio web by linking its pioneer AM stations to the NBC network, is finally following through in the web's television plans.

NBC has arranged to bring the outfit web in on a post-war program with Philco in operation of WPTZ, Philco-owned station in Philadelphia. Working under the plan, Westinghouse will be brought in at that time on the assumption of both NBC and Philco that it's better for a big-league AM station, such as Westinghouse's KTW in Philly, to use time video than for an outfit like Philco, with no AM experience, to try to go it alone.

Many of Westinghouse's into the WPTZ operation will give it two NBC tele affiliates. It has already completed negotiations for the WPTZ-TV in Boston, which is slated to take the air within the next couple of weeks. The outfit house was left with only the Boston station in the race for video concessions for the key cities. Since it was still experimenting during the time the race was on with such technical ideas as color tele, stereovision method of networking tele shows via air-cable, etc.

Westinghouse's three pioneer AM stations were among the first to join the NBC radio network. Included, in addition to KTW, Pittsburgh's KDKA and Boston's WJZ.

Metropolitan Telecast Nixed By Don Lee on Coast; KTLA Now Negotiates

Hollywood, April 6.—An offer to telecast Metropolitan Opera at Shrine Auditorium has been turned down by Don Lee's station, but it's not all over. KTLA's Klaus Landberg is negotiating with Met officials for the kind of opera.

Willie Brown, vicepres of Don Lee net, said the telecast was down to political difficulties with the state legislature against acceptable production. He said the position of cancellation would be a "disgrace" to the station that it would be impossible to present a good picture.

D.C. DAILIES YIELD ON TV PROGRAM LISTINGS

Washington, April 6.—Town's four daily newspapers have capitulated to public and radio station pressure and are now airing daily program logs as a "public service." The Evening Star, the Washington Post and the Washington Herald have the last newspaper to inaugurate free video listings. As a result, the WASH-WNBW station, which has weekly schedules of its tele airings effective Friday (2), Dumont's ABC program started two months ago because of the expense. Although the dailies are now planning video airings, they are still giving only "highlights" on local FM schedules.

Meanwhile, the Washington Post has dropped its local Sunday radio column authored by Sonia Stein, editor of the Scripps-owned Daily News after several months when a radio ad has debuted a "Dial Quarter" column by the Herald's byline. Evening Star spots a weekly radio round-up by WMAL. Special Events Director, George Nash and Eleanor Patterson's Time-Herald has put former city reporter Pete Elmer to work on a new Sunday column.

Marilyn Buford TV Show Now Newscasting

Marilyn Buford (Miss America of 1946) is being set by the William Morris agency, San Francisco (tentatively titled the "20-30 Club."

Mrs. Buford is to serve as moderator for a series of problems pertinent to viewers in the 20-30 age bracket. Panel will feature comedians in the group, who will discuss such subjects as housing, child care, marriage, etc. Mrs. Buford was formerly actress, singer, and Metro.

WGN, Chicago, Teefoot Milestone in Midwest Tele With Lavish Show

Orsat's Airplane Packages '16in House' for Video

Hollywood, April 6.—John Preiser and Gene Scheraga will handle leads in television package deal set by Orsat's agency with Bell International Pictures.

Deal calls for 15 16mm shorts on "Orsat's Airplane Packages," which will be packaged for Marmel Model Agency for 15-minutes once weekly telecast.

Armstrong's Eye On Color Video?

Washington, April 6.—Major Edwin H. Armstrong, inventor of frequency modulation, radio, and other electronic devices, has applied for a license to operate an experimental television station at Alpine, N. J., which would broadcast FM experimental stations. He asked to operate in the ultra-high band in color video, with 100,000 watts.

It's the first experimental television station in the U.S. in this direction. In a long time, although 20 experimental stations have FCC authorizations, none have been granted frequencies. FCC officials estimated about 10% of them are experimental stations in color video, there was immediate speculation that Major Armstrong might have plans in this direction.

Three additional applications for commercial licenses were filed during the week. Frank Cannel, Newburgh, Albany, for channel 2; South Newspapers (which have a number of AM stations in Michigan), for channel 11 in Flint; Jacksonville Broadcasting (WJXC) for channel 6 in Jacksonville.

Strictly For Longhairs, Wrecked on Coast After Initial TV of Symp

Los Angeles, April 6.—Classical music is still for the sophisticated and that goes for television, too.

Memorable it was and an historic occasion was reached in Coast television when Don Lee's WLSA-TV first time west of Philadelphia broadcast a play about the life of Beethoven but it's doubtful if those of the 17-000 set owners and their guests in the Los Angeles area will be helped. That is, if there's the other going station, KTLA as the town's other going station.

(Continued on page 38)

Inside Television

Reduction in the price of television sets to that of a small radio receiver will still not insure that tele set ownership will ever match the current radio set ownership in this country, according to CBS vicepres Joseph H. Neum. Speaking in Chicago last week before the Federal Advertising Council, Neum said that, because of the limited distance to which a serviceable tele signal can be transmitted, "a good share of the population in this country will not be able, in all probability, to receive satisfactory service."

Neum added: "This means that the remote rural sections will be beyond the service range of television stations. Also, very probably, the vast majority of cities and towns will not have the facilities to support a television station and, unless they are located close to a big city, they will probably be without service."

Telescreen, the nation's first tele consumer magazine, goes from a quarterly publication to a monthly with the July issue. Format will be considerably revised with plans to move from five to a full editorial content. Mike Melucci continues as publisher and president, with Mildred Steffens as managing editor. Evelyn Lawson, former publicity director of the station, will not have the LaJolla resources to support a television station and, unless they are located close to a big city, they will probably be without service."

Giving further indication of the way television has created changes in the radio industry, Standard Radio & Data Service, for years the authoritative listing of radio stations, has separated its radio section into three divisions, listing for the first time TV and FM. Some 1,250 AM stations are now listed in SRDS. Tele section lists 170 stations and has been granted construction permit by FCC. SRDS lists 130 FM stations.

First television clinic called by an ad agency specifically to discuss the nation with its clients has been set by the Moore & Hamann agency for April 15 at the Mont Carlo N. Y. City. The clinic will be conducted by WABD (Dumont, N.Y.), will conduct the sessions. Unique aspect of the clinic is that none of the agency's clients has yet ventured into video broadcasting.

Teefoot on WGN-TV Monday (3) night added new dimension to the tele and gave many of the area's 17,000 set owners the best glimpse at outdoor television. The new screens for first time carried an array of top talent equivalent to that of outdoor television. The first, for first time, by full orchestra. Preem goes down as milestone in outdoor television.

There were of course flaws, ranging from momentary loss of picture at outset to occasional misdirection of camera. Failure of one of three cameras in the latter half of a two-hour show, which originated before an invitation audience in the main WGN studio, also worked against itself, tending to diminish the effect. But the minor in an overall job. Program opened with Jack Brice, Chicago Tribune and owner of the station, introducing the show. Brice switched to terse bon voyage by Mayor Kennedy, Gov. Dwight D. Eisenhower, and U.S. Senator Charles McNichols, Col. Robert R. McCormick, publisher of the Chicago Tribune and owner of the station, and then to a speech because of temporary indisposition.

Varied program, emceed by Lee Bennett, included the Dorothy Hill Dancers, "The Gals," Rosalind Wiseman, George Gobel, Bob Hopkins, Gil Mison's animal act, Maurice and Marjorie, and a musical act by the McCarthy, Farrell, and Bruce Force. Orch was directed by Robert Taylor. The show was a success, and raises the point—what's left for an encore?

Television Reviews

THE SWIFT SHOW With Larry Ross, Sandra Gahan, Martha Logan, Lee Cooley

Producer: Cooley
Director: Cooley
Director: Hal Bushman
N.Y. City, Thurs., 8:30 p.m.

WNET-10, N. Y. (McCann-Erickson)

After almost a year as a Friday afternoon program, the Swift show has moved up to the Monday evening 10:00 slot on NBC-TV. Reason for the move is hard to figure, since the show is a mediocre musical act, but it's a good thing that it's being moved. Now, that it's being moved, McCann-Erickson, which has been the show's producer since last fall, has dressed it considerably. Format is a bit more sophisticated, but the production ingredients have been strengthened.

McCann-Erickson has replaced Tex and Jinx in the emcee role. His singing voice on the night caught (1) was good, but he needs

(Continued on page 34)

MONOPOLY'S SHADOW

Western Union seems intent upon preventing history repeating itself, quarter of a century ago. The telegraph and contemporary, Postal Telegraph, were both considered alternative service-line providers for the infant radio industry. AT&T ran away with the show. Whether this was luck, muscle or superior brains and initiative, and not some kind of electrical wizardry, anybody's guess. It's important now only because for years radio broadcasters (some of them the same men who are now about to become TV broadcasters) complained that with the Bell System having the only facilities, the local radio station was at the mercy of the utility as to what kind of service he could get and how much he had to pay for it.

Today there is talk among radio men that WU's chief usefulness is in goading AT&T into faster action in laying cable cable, providing microwave relay and so on. But electrical wizardry is not discount WU, and from the standpoint of a healthy competition in the basic as well as the program phases of TV, it's to be hoped that the telegraph combine can find the capital, the drive and the knowhow to stay in the picture.

There are already too many hints that television; because of its limited spectrum-space (only 13 channels), may be dominated by all too few interests. Already the SRO is up on applications in many of the leading markets. This at a point in history when the industry is just getting started. It's a situation that goes back to 1930 and before, which may now be regarded as mere engineering experimentation.

The new trade will be worse to watch and if possible encourage "opposition" to AT&T so that in years to come there will not be too much of a monopoly. The SRO is up on applications in many of the leading markets. This at a point in history when the industry is just getting started. It's a situation that goes back to 1930 and before, which may now be regarded as mere engineering experimentation.

KFT TO START TELE STUDIO CONSTRUCTION

Hollywood, April 6.—KFT, NBC's Los Angeles station, is breaking the ground for strong television pitch on April 15 when it begins the erection of one-story studio studios.

Station leased frontage immediately south of its Vermont avenue studio on Friday (2) when the studios which will completely cover the leased 50 x 135 foot area.

Present plan calls for one 45 x 70 foot studio, office space for supervisory production and engineering personnel, control room, clients' viewing room and projection booth. The new studios will be completed early in June.

Dumont Names Barrett To Station Relations Job In Bid for Affiliates

Dumont network, indicating that it's not to be left behind in the race to get the most important jobs of Haley V. Barrett as manager of its newly-created stations relations program. Barrett was former CBS tele sales promotion manager.

Dumont now has owned-and-operated stations in N. Y. and New England and only one affiliate broke ground for its third unit in Pittsburgh. Applications for stations in Cleveland and Cincinnati are pending with the FCC until the Commission decides whether Barrett will invest his stock interest in Dumont.

Barrett is a joint founder and partner in the American Television Society and is now chairman of the ATS public relations committee. Prior to the tele he served as a sales assistant for Tide magazine and with N. Y. radio stations WOR and WNEW.

NBC Of 'Mouse' Hook By Signing 2 Outlets

NBC television, accused by its competitors of operating a "Mickey Mouse" network, has been forced only film to its single affiliate in St. Paul, off the air last week by linking two more affiliates.

New stations to sign contracts with NBC are (Crosley, Cincinnati) and WTVR (Havens, Richmond). Latter station will be connected to the Bell System's coaxial cable as soon as it is in the air about June 1, meaning that it will be able to be connected to the network's main trunk lines originating at any point on its present five-city network. None of the stations has yet signed a contract as yet, but are operating under working agreements.

WTVR, which has been operating commercially since Feb. 15, will also receive only film from NBC. WTVR's first signed affiliate was KSTP-TV, Stanley Hubbard station in St. Paul.

All Presidential Candidates on One Television Show?

Television viewers may get a chance to see all potential Presidential candidates arguing their platforms on a single show. The plan of Irving Paul Suits, president of the "Public Opinion," who hopes to wrap up all the contenders for a single "debate" originate in Philadelphia just prior to the Republican Convention's teat.

Suits, who knows personally most of the top Governmental officials, is planning for a show on the show of Thomas E. Dewey, Harold Stassen, Robert A. Taft, and others. Suits has already mentioned as possible candidates. He's also pitch for President Truman and has already secured a commitment from Democratic national committee chairman Howard W. Callahan that Truman if President is not available.

Under present plans, each of the political candidates is to present his views on national and foreign policy and the course of the nation's future. If he is elected, he would then be subjected to cross examination by the opposition counsel.

KEN FARNSWORTH IN DUMONT CHECKOUT

Ken Farnsworth, sales manager of WABD (Dumont, N. Y.), has resigned, effective April 16. Farnsworth is currently nursing others from several top agency executives, but will hold off his decision for several weeks. His successor at WABD has not yet been named.

Farnsworth is leaving Dumont, he declared, on the assumption that the station's most important to be done in tele now is within the agencies. With the medium's radio stations, selecting one of the agency's job is much more difficult than in radio. Only one agency has been selected, he said, is through film. Thus, a client can handpick his material and join their video department, but will have to decide what market areas are best for the product advertised, and then select one of the four major networks as he does in radio.

Before joining WABD, Farnsworth was head of the ABC television sales department. Before that, he worked with ABC radio sales.

Heaney's TV Show Aimed For Mail-Order Houses

First television show designed to sell mail-order goods is being peddled around the agencies by packager Jack Heaney. Heaney's variety format, using mainly unknown talent and being pitched at mail-order houses, is being sold for a 20-minute slot. Heaney was formerly tele editor of Women's Wear Daily.

Estimated Tele Station Costs

Following is a summary of the capital investment and annual operating costs estimated by CBS for various sized television stations. Type "A" station is one designed to carry network shows exclusively; type "B" is one designed for network and film shows; type "C" is one that will carry network, film and local news, shows, and type "D" is one designed for network, film, local news and live studio shows. Operating costs are figured on a station's programming 56 hours per week. Costs are probable, although CBS contends they can be lowered to an "irreducible minimum."

	Probable Capital Costs	Operating Expenses	Total
Type "A" station:.....	\$100,000	\$200,000	\$300,000
Type "B" station:			
(a) 50% network, 50% local	130,000	40,000	170,000
(b) 100% local	130,000	50,000	180,000
Type "C" station:			
(a) 50% net, 50% local	230,000	150,000	380,000
(b) 100% local	230,000	200,000	430,000
Type "D" station:			
(a) 50% net, 50% local	450,000	300,000	750,000
(b) 100% local	450,000	400,000	850,000

CBS' BROADCAST STATION COSTS

By BOB STALL

Despite talk of television "acorn stations" and other low-priced video outlets, station operation and construction is still an extremely expensive venture.

Lowers possible annual operating and capital cost of a station, according to information passed out by CBS, takes last week to their affiliate price, is \$72,000, and that's for the smallest-type outlet, designed to receive its programming entirely from a network feed. On the opposite extreme is the elaborate station, equipped with film, live and remote pickup, programming facilities and designed to operate 28 hours per week as a full-fledged outlet. Annual operating cost and capital investment for such a station is \$625,000.

These costs are what CBS terms "irreducible minimums." Probable costs, according to execs, will run substantially higher.

Lowest possible annual operating cost, revealed at the web's tele clinic in N.Y., does not include depreciation charges, broadcast rights or program costs. Average equipment costs used are based on quotations recently received from RCA, General Electric and DuMont, plus the web's own experience at its WCBS-TV (N.Y.) station. The latter's annual operating costs, including salaries, represent average station conditions. CBS pointed out, however, that they cover items for which the cost varies to a considerable degree, such as on-site pickup, local conditions and circumstances, grade of service provided, availability of AM and FM personnel and facilities, etc.

Four Station Categories

CBS broke its station costs analysis into four categories. Type "A," designed to carry network shows exclusively on a 28-hour broadcast week, is a limited amount of test pattern broadcasts. It has a 500-watt video, 500-watt audio, studio transmission. Estimated capital cost for such a station ranges from \$60,000 to \$100,000. Annual operating cost is estimated at from \$12,000 to \$20,000 yearly, plus depreciation. Thus, the irreducible minimum for a station is \$72,000. Type "B" station is one with a 300-watt video and 500 or 250-watt audio, studio transmission, with network and local film (16mm) program material. Film equipment comprises two 35mm projectors, a slide projector, one optical diplexer and a film camera chain. Estimated capital cost for such a station operating 28 hours weekly on a 50% network and 50% local basis ranges from \$90,000 to \$150,000, with annual operating costs ranging from \$30,000 to \$50,000.

(Continued on page 34)

Rush or Tele Time Spots Around Ball Games Sets Sellers Market

Are You Decent?

NBC television, to make certain that guests at a public function don't embarrass themselves unknowingly before the video cameras, has printed up a batch of warning cards. They'll be placed at the tables to caution the guests against performing uncouth acts while on camera. The cards read:

"You are being televised. Portions of this program are being televised by the National Broadcasting Co. and recipients of these cards are in direct range of NBC's television cameras. May we respectfully call to your attention the fact that during this broadcast you will be in full view of the television audience. Thank you."

Demand for the time spots immediately preceding and following broadcasts of the N.Y. Yankee baseball game, and the NBC television this year has been so great that WABD station manager John McNeil has been forced to divide them into seven different groups so that seven advertisers can buy them. While they were available for the 77 home games, there are 142 spots open, which will gross about \$17,000 for WABD.

All spots preceding and following Brooklyn Dodger games. The WCBS-TV (CBS, N.Y.) have been wrapped up by CBS tele commercial manager George Moskowitz. Total of 265 time signals and one-minute film plugs are to be shared by Rumsfeld, Barney's Clothes, Pepsi-Cola and Solvay.

One of the few stations to charge separate rates for daytime and nighttime shows, WABD has decided to ask for night rates to charge separate rates for daytime and nighttime shows, WABD has decided to ask for night rates to charge separate rates for daytime and nighttime shows, WABD has decided to ask for night rates to charge separate rates for daytime and nighttime shows.

MCA Talent Show On Coast Tele

Hollywood, April 8

MCA tele department moves into video April 14: a deal whereby the agency hopes to showcase its talent in video plus giving experience in packaging telecasts. When Hollywood Roosevelt reopens, One Grill spot will be a one-hour weekly telecast from MCA for \$750 for XFLA branding. Hotel here stands will build his in refurbished room.

MCA will supply talent, and stage and props. Hines' company Jimmy Starr will be included on agency's talent roster. He'll have a chance to appear in video to induce the play's star and featured players to appear with him and stage. He'll do similar stunt on "Song of Week."

Some of MCA's talent will be included in music to get acquainted to medium. Talent show will be a feature. First program probably won't be named until May 22 as KFLA director Klaus Landsberg believes it will be some time before a "talent" scale for such pickups will be set by union under Petreille's recent blessing of video. Program also will be trading with locally mixed, ex-oldied in radio, never been done in tele here.

Fairbanks' Prosecutor Telepic on 26-Wk. Basis; Sets 5 Telenews Weekly

Hollywood, April 6

Jerry Fairbanks announced that Fox's production company will increase "Public Prosecutor" from 17 to 28 programs a week on Nov. 20 pre season with the NBC Symphony Orchestra, as he did "Ozello" this last season. The program will be duplicated on radio and tele.

BOOKIES GET VIDEO

BONANZA VIA CBS

N.Y. cops on the trail of racketeers' books will now have to turn up evidence for "Bonanza" television sets. CBS' talk of several top rating events already scheduled for 21 top-purposes on the N.Y. tracks.

Current schedule includes 18 racing days this season at Jamaica, Belmont, Aqueduct, Saratoga and Empire. With a look at the "Bonanza" (Thursdays) with the Pausanok race track at Jamaica. Other races at Belmont, Saratoga and Aqueduct. Derby, Belmont Stakes and Preakness and several Pimlico races. With a look at the "Bonanza" (Thursdays) with the Pausanok race track at Jamaica. Other races at Belmont, Saratoga and Aqueduct. Derby, Belmont Stakes and Preakness and several Pimlico races.

Music Not All Sweet et; Setting Of Rate Structure Stymies Shows

Chicago, April 6

Expected pricing pattern for musicians on television failed to emerge from a four-day meeting here of the American Federation of Musicians executive board, ending today (Tuesday).

The board, however, authorized proxy James C. Petrillo to negotiate rates upon his return to New York this week.

AFM toppers also decided that rates made for their show, ordered by other stations from those set for rates.

Reactions covering transcriptions remain the same.

Lifting of the American Federation of Musicians' ban on the use of live musicians for television may have paved the way for negotiating radio shows in tele, but it hasn't yet opened the door to the employment of musicians on a show canceled only an video. Intricacies involved in setting up video's minimum wage pattern for tele has caused the delay.

McCann-Erickson tele chief Lee Cooley had tried for two weeks to get NBC to okay the use of live musicians on the new Swift Show, which took off last Thursday (1) night. NBC execs kept stalling him off, despite Cooley's offer to pay the musicians whatever rates are set as soon as they're established. He subsequently learned that NBC had never submitted a proposal to the union, preferring instead to wait until a network rate comes through.

Cooley declared that he was willing to write a blank check for the union on the grounds that a rate would be set by the time the show took the air, but NBC refused to agree, preferring instead to protect itself against a possibility of too high a precedent.

Show, consequently, went to the air last week with recorded music as background for Lanny Ross' songs. Cooley plans to use an orchestra on the show (Thursdays) night, in addition to the disks. No music scales come through by then, he declared, he'll prefer, however, to use live musicians.

FIRST ARIZONA VIDEO LOOMS IN PHOENIX BID

Phoenix, April 6

The Phoenix Television Co. has entered the local video scene via its application to the FCC to permit to construct the first television station in the state here.

Owner is backed by a local real estate owner and three Texas millionaire oilmen. Initial construction costs are figured between \$300,000 and \$400,000.

John B. Mills, Phoenix stockholder, is one of the owners of the downtown Westward hotel, which is currently being expanded. In addition, the hotel believes it would be less costly than the leggers, so that a package could be put together, which shows a month and one legitter would form an attractive offering to a sponsor.

Bel-Poller Lawrence

Gertrude Lawrence, who's to star in the forthcoming Theatre Guild presentation of George Bernard Shaw's "Catherine" on NBC television, reported to the Guild's N.Y. office last week to discuss the play. She was to meet there the Guild's Warren Caro and NBC's Howard Davis. Since it was after working hours, Miss Lawrence found the door closed. A gang of urinals playing ball in the street watched her walk away from the door, one of the kids, evidently accustomed to seeing actors pounding the door for Guild jobs, shouted to her, "Hi, look at her. She didn't get the job."

Guild Setup Is Sponsor Hitch

With the first six Theatre Guild television shows now a matter of record and with six more recently accepted by NBC is intensifying its search for a sponsor to pick up the \$12,000 tab per show. Since the Guild is prepared to air only one telecast per month, the chief obstacle in the sponsor-hunting is what the broadcaster can do with a variety of three Sundays every month.

NBC has reportedly turned up several advertisers willing to lay out the \$12,000 every week, but has found one yet who will do the show on a once-a-month basis. Potential sponsors, all imbued with the Guild's "Catherine" belief that getting their names before a tele audience only once monthly would pay off. With the Guild's Broadway shows, radio program and occasional cooperation with NBC, the outfit feels it couldn't do justice to more than one video show a month.

As an alternative, the Guild is mulling the possibility of working out some kind of show that would make use of its dramatic work. Students in the latter are composed mostly of young actors and actresses who've appeared at times in various Guild musical productions on Broadway, such as "Oklahoma" and "Cavalcade." Part of the show using such talent is still not set, but it may take the form of a variety show.

Such a show would require far less preparation than a full-length play. In addition, the Guild believes it would be less costly than the leggers, so that a package could be put together, which shows a month and one legitter would form an attractive offering to a sponsor.

BEI GEDDES SIGNED AS CBS TELE CONSULTANT

Noted industrial designer Norman Bel Geddes has been signed as a production consultant by CBS and NBC. He's to receive \$1,000 per day for a minimum of 25 days' work during the year. CBS is expected to utilize his services in the construction of its new studios in New York and in designing the sets for its future video productions.

Inking of Bel Geddes is regarded in the trade as a landmark. He's the first chairman William F. Paley's son for big names. NBC television, under the influence of RCA president General Electric, has also expressed a desire for top names, as for example, appointment of Norman Bel Geddes as production consultant of J. Walter Thompson ad agency, ex executive producer.

Bel Geddes, in addition to his industrial designing, was also a noted legit scenic designer. He's known to have designed sets for his sets for the Broadway production of "Dead End."

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Inside Stuff—Radio

Pittsburgh's Mr. Radio, G. Dore Fleck, traffic manager of KDKA and a pioneer in broadcasting since it began here 25 years ago, retired last week. Starting with the station as a checker in 1920 when it first went on the air, he had the authority then to order a program of the air if he felt it didn't conform to standards. After two years on this job, Fleck was assigned to edit the first radio magazine, Radio Broadcasting News.

During his more than a quarter of a century with KDKA, Fleck was credited with several firsts in broadcasting. Among them were the first broadcasts to the South Polar region, when he contacted Admiral Byrd on his first Antarctic trip, and the broadcast over KDKA of the first broadcast from ringside, from old Motor Square Garden here. From 1924 to 1932 Fleck was program director of KDKA, after which he was made traffic chief.

Station associates honored him at a farewell luncheon and presented him with a number of gifts. Asked what he was going to do in his retirement, Fleck said: "Catch up on my radio listening."

Mutual's recently revived "Casebook of Gregory Hood" (formerly sponsored by Petri Wine) is becoming laden with characters from sundry dramas on MBS and other webs—not just as guests, either, but in dramatic roles. Following up March 16 airer, in which Jack Bailey, "Queen For a Day" emcee, got into the act, Ray Bufton, "Hood" scripter, had written Sam Spade, CBS private-eye, into the April 13 sequence. Following week Ray Noble, Edgar Bergen's NBC crooner, will portray himself in a "Hood" crime chaser.

For whatever difference it may make to listeners, the show also is being originated from cities in which its story locale is set, i.e., April 13 and 20 from Hollywood, April 27 from Boston.

In memory to the late Joseph Brodsky, organizer of the now defunct Peoples Radio Foundation, freelance Eugene Konecky has published a slashing attack on the "vested interests" of the broadcast industry. Titled "The American Communications Conspiracy" (\$1), the book's central theme is "the obsolete radio system which the monopolists have perpetuated for profits and power." Konecky makes no effort to hide his strong bias for Henry Wallace, "liberal" commentators, The Voice of Freedom committee, and "democracy" and against the "trusts," "war-mongers" on the airwaves, the newspaper invasion of radio and television and "bias and bigotry" on the air.

WHCU, Cornell University's station in Ithaca, N. Y., is running a competition among 70 weekly papers in its listener area for a \$1,700 prize. Award will go to paper doing best job in community campaigns or independent thinking in editorial columns and will be made in September at the second annual press radio dinner at Cornell. Judges for the contest are Eugene Meyer, publisher of the Washington Post; John S. Knight, publisher and station owner; Ed Murrow, CBS commentator; and attorney Morris L. Ernst.

Theodore Granitz's "American Forum of the Air," which had more than hardly marked its 20th anniversary some weeks ago when Mutual, axed it, still isn't in total eclipse. Stanza is being aired by WOL, MBS outlet in Washington, Tuesday at 8:30, just half an hour earlier than it was formerly heard on the net. Forum also is being planned and offered to other stations for local sponsorship.

DON LEE OPENING SET BACK TO MID-SEPT.

Hollywood, April 6. Don Lee's new \$3,000,000 plant at 1313 Vine street will have to wait early September for its official dedication. Lewis Allen Weiss, headman of the Coast regional, had tentatively set May 22 for the unveiling but contractors couldn't rush it through that fast and have everything in ship-shape for the big blow-off.

Three events originally set for next month, however, will be run off as scheduled. Press and agency personnel will be given a preview of the new edifice May 18; next day the Don Lee and Mutual affiliates will be tossed a feed and taken on an inspection tour, and on May 19 and 20 the Mutual board of directors held their first meeting this far west.

WLS Sued for \$25,000 By Weathercaster

Chicago, April 6. Harry Geise, former weathercaster and meteorologist for WLS, Chicago, last week sued for \$25,000 in circuit court here, charging the station had violated the two-year contract he signed in April, 1946. Contract called for \$125 weekly the first year, \$150 the second, with renewal option at \$250.

According to Geise, long hours and "intolerable working conditions" caused him to suffer a nervous breakdown last summer. Station nixed reinstatement when he returned after a four-month lay-off. Thomas E. Murphy, WLS assistant, contends that Geise broke the contract by failing to report for work.

Geise currently is employed as special representative of Dr. Irving Krick, West Coast meteorologist.

Memphis—Ralph Haskins, former Cincinnati radio newsmen, joined WMC as a news writer last week. He comes here from Greenfield, Tenn., and prior to his current assignment held down a news stint with WCRY.

Lenke Bill To Hand Prewar Meg Bands To FM Seen Doomed Under Heavy Fire

CARR'S 'CABIN' BEING READIED FOR SPRING

John Dickson Carr, American whodunit author who spent the war years doing various writing stints for NBC and the British Ministry of Information in London, is readying a new melodrama series for CBS. It's to be tabbed "Cabin B-13" and the storyliner and principal character will be a doctor aboard an ocean liner.

The author, original "Suspense" scripter who has written various mysteries under the pseudonym of Carter Dickson, has laid out the general plot line and several episodes, and is now doing the initial script. The show will probably start late this spring, with John Dietz directing, Charles S. Monroe editing and Harry Ackerman producing.

Dietz will continue handling "Crime Photographer," Monroe has been producer-editor of the "Romance" series, which is being shelved.

Nutmeg B'casters Elect

Hartford, April 6. Glover Delaney, station manager of WHTH in Hartford, has been named proxy of the Connecticut State Network, Inc., composed of seven Connecticut stations. It's a non-profit organization that carries public service shows, etc., to its members.

Other officers are Terry McGough, WNAB, Bridgeport; James Milne, WNHC, New Haven; Sam Eiman, WATR, Waterbury; Gerald Morey, WNLC, New London; James Parker, WTOR, Torrington; and Julian Scheartz, WSTC, Stamford. They constitute the board of directors. Paul Baumgart, director of WHTH is secretary.

Washington, April 6. Effort of Rep. William Lenke (R., N. D.) to legislate return of the prewar 44-50 meg bands to FM broadcasting appears doomed, according to observers here. The House Commerce Committee held some 50 opponents of his H. R. 78 in two days of hearings last week, and will schedule a final session later to cross-examine Federal Communications Commission or George E. Sterling. Sterling defended FCC's 1945 decision to shift FM upstairs to the 88-108 mc bands in lengthy statement last week.

Sterling's vigorous opposition to the Lenke resolution and the lambasting given it by 17 reps of the police, taxi, bus, and so-called "public safety" communications services" is generally conceded to have killed chances of favorable committee action. The resolution has the support of FM inventor Edwin Armstrong, and a dozen other FM boosters who wish to use the 44-50 mc channels primarily to relay FM stations. FCC has tentatively proposed to turn over the 44-50 meg slot—now shared by the police and non-broadcast transmitters with television—for the exclusive use of the mobile and safety services.

Big pitch against Congress' taking over FCC's job of allocating channels to any service was made by RCA's C. B. Joffille and a score of industry witnesses. Claiming that the Lenke resolution would delay progress of both FM and tele. Joffille lashed out at earlier charges by inventor Armstrong that RCA and other "radio monopolies" had conspired to hold back FM. RCA, he declared, pioneered in FM research from 1924 on and "put the first web to apply for an FM license back in 1928."

Detroit—Joseph Mancho persuaded in addition to gabbers at WKYC. He replaces Ken Marvin, who stepped to WAAF in Chicago.



MOST EFFECTIVE PROGRAMS

another reason why CPN

is the West's COMPLETE

Regional Network

Just ask any Columbia Pacific Network advertiser

Here's selling power...

A Columbia Pacific audience participation show brought 111,352 product labels (and 111,352 twenty-five cent pieces) for a miniature ball point pen advertised by one of the sponsors only 18 times.

Here's low cost...

A Columbia Pacific Network sponsor of a news program gets listeners for 57¢ per thousand for time... \$3.76 less than the average cost per thousand for time on all regional network news programs.

Such success does not merely happen. It is made to happen by the sixty-one people in CPN's program department... people with more creating, writing and directing skills than any other regional network on the Coast.

Our job is to create the most effective programs and the most effective advertising in the West. So when you think of the Coast... and want the Coast to think of you... think first of Columbia Pacific.

Columbia Pacific Network

The West's Complete Regional Network

Represented by
MGM, NBC,
Radio Station,
Broadcasting, CBS,
New York, Chicago,
Los Angeles, Detroit,
San Francisco,
and Memphis

Watch this boy grow!

(Sundays at 9:30 p.m. EST)

*Bane of Shorty's existence is his editor
—a man you love to hate, unless, like Shorty,
you also admire him prodigiously.*



MICKEY ROONEY as Shorty Bell... a big star, with a big new idea in dramatic Radio.

For the first time, an authentic "Novel for Radio"... letting the listener in on the chapter-by-chapter development of a very real character, as he progresses from a brassy, scrappy kid to a full-fledged, fighting newspaper man.

Shorty and his friends, his girl, his terrible-tempered managing editor—come absorbingly to life for you, and what happens to them has all the impact, drama and mounting suspense of your favorite story.

To make that story come true, CBS has assembled a matchless lineup of top-drawer talent.

Mickey Rooney... Academy Award winner and three times America's motion-picture box-office champion... surely one of the most gifted and versatile young actors anywhere. Now his memorable performances as Andy Hardy, and in *Boys' Town*, *National Velvet*, *Killer McCoy*—are matched by

his first Radio starring role, tailor-made to his talents.

Adapted by Richard Carroll from an *original novel for Radio* by Frederick Hazlitt Brennan, whose stories have been read by millions in the big-circulation magazines, seen by millions on the screen. (Latest is Mickey Rooney's hit picture, *Killer McCoy*.)

Produced and directed by William N. Robson, two-time Peabody Award winner. With music by Cy Feuer, former musical director of Republic Pictures.

CBS is mighty proud of its boy Shorty Bell—latest in a distinguished series of successes from the powerful, productive CBS Program Operation.

Shows like this one explain why more and more advertisers who've been asking for better Radio programs are looking to CBS for the answers.

A CBS PACKAGE PROGRAM

Shorty Bell was born scrambling. He scrambled off the alleys of a big city into school, and he's scrambled ever since—into uniform after Pearl Harbor, and now into a newspaper job.



Shorty's a lad who always has the answers—except when he meets a gal like Lois, college-bred and beautiful, and a little too smart for her own good.

72G and You're in Business

Continued from page 33

yearly. CBS pointed out, in connection with this type station, the belief that "film rental and associated program costs will be so high that when combined with lack of five talent programs and limited circulation, such operation may prove to be impractical."

Type "C" station, designed to add local remote operations to the "B" type programming, is equipped with a 5,000-watt video and 5,000 or 2,500-watt audio transmitter; dual 16mm film projectors, a slide projector, optical diplexer, one film camera and a completely equipped mobile unit. Estimated capital costs for such a station range from \$200,000 to \$280,000. For such a station to operate 28 hours per week on a 50% network and 50% local basis, the estimated annual operating cost is \$100,000 to \$150,000 yearly. Operation of such a station 28 hours weekly as a 100% local outlet may cost \$180,000 to \$250,000 yearly. In connection

with a station of this type, CBS pointed out that it could be operated at considerably less cost if it were run in conjunction with an established AM or FM outlet, since facilities and personnel can be shared.

Type "D" station is one equipped for all methods of programming, including transmission of network shows, plus local film, remote and live studio shows. Such a station is equipped with a 5,000-watt video and 5,000 or 2,500-watt audio transmitter; dual 35mm and 16mm film cameras, a completely equipped mobile unit, and one studio equipped with two cameras and associated portable video equipment to be shared with remote operations.

Estimated capital cost of this type station ranges from \$275,000 to \$450,000. Cost of additional facilities, CBS pointed out, such as one or more studios, will be re-

flected by marked increases in operating cost, which may amount to several million dollars per year. Estimated annual operating costs of such a station operated on a 50% network and 50% local basis 28 hours weekly range from \$200,000 to \$300,000. Such a station operated on a 100% local basis 28 hours weekly (18 hours remote, 10 hours film and eight hours studio) is estimated to cost from \$350,000 to \$450,000 yearly.

Pittsburgh—Johnny Boyer, ve-KDKA staffer, was named leading sportscaster of the district in poll recently conducted by *Radio* magazine, local sports mag edited by Eddie Beasler, reporter on Scripps-Howard press. Boyer got more votes than three runners-up combined. Bill Habcock's sponsorship of WLDA in New York, located at 610 of Union Electrical Works, have renewed his show for another 18 weeks. Dave Smith, WKBR in Oil City, and Ed Bartell, from station in Charleroi, Pa., have Johnny Boyer's endorsement. Jane Ellen Ball named head femme commentator on WJAZ, replacing local CBS outlet.

Television Reviews

Continued from page 33

plenty of experience before the all-seeing video cameras before he can fill the job capably. His personality was projected with just a little too much saccharine, especially in the number he sang to a full. With his background in radio, films and niteries, the fact that he didn't sell too well on tele, probably points a moral for other show his personalities now eyeing the new medium.

Marvin Logan, the Swift home economics instructor, has been on the show long enough to overcome any mannerisms but the looked and sounded extremely nervous. (Forced change of plans at the last minute, which sent the show from WNBT's station 8G to 3H, might have caused her nervousness.) Her cooking hints, in which she wraps up a neat integrated picture for the housewife, are probably interesting, though, to both the housewife and the male chefs in the audience. Sandra Gable has also been retained to provide her

fashion and decorating notes to viewers.

Best part of the show, in fact, was the revolving door of Miss Gable, due largely to the interesting direct camera effects worked by her. Under the direction of Hutchinson and L. D. Bill States. Dissolves and super-impositions, with a movie camera, were demonstrating costume jewelry, Cooley, an excellent. As a clincher, Cooley's "Latter-day" show was run to a quiz contest participated in by four table paper reporters. Cooley's performance, though, as potential tele personality, they'll probably stick to reporting.

Spencer plugs were confined to opening and closing announcements. The show was well received. As a result, they were nowhere obtrusive but probably still packed the necessary sales impact. *Stat.*

NATURE OF THINGS

Host: Roy K. Marshall
Director: Paul Nickell
15 Wilson Tower, 8:25 p.m.

WPTZ-TV, Philadelphia

(Gourlain Cobb)

Here's a good way for television audiences to go to school in their own living rooms—and they can learn plenty that way, too.

Strictly a newsmen operation, "Nature of Things" has Dr. Roy K. Marshall, director of the Fels Planetarium of the University of Pennsylvania, giving a visual demonstration on popular scientific subjects. Obviously an authority on such subjects, Dr. Marshall presents his discussions in non-technical language that's easily understandable to the layman. In that lies most of the success of this show.

On the night caught (1), the subject under consideration was the Archimedes principle. Dr. Marshall wisely dressed up his talk with anecdotes about the way Archimedes discovered his water displacement law, thereby making the subject much more interesting than has been done by too many college professors. He used miniature props, including a small tank of water, to help him to demonstrate visually how the principle operates.

Show originates in Philly from the studios of WPTZ, where it's been carried as a sustainer for several months. It's now aired over NBC's five-station network. Crew did one okay job with its two cameras, with the simplicity of the show making it fairly easy to handle.

Thursday's (1) show was the first sponsored by Motorola. It runs only 15 minutes, the host, the handkerchief wisely limited commercials to opening and closing spots. They were both good, as was one live from the studio. *Stat.*

BATTER UP

With Tom Moorehead, Chief Bender, Joe Fulks, Betty Shellenbarger, Eleanor Feltz, others
Producer: Milt Shap-
Director: Wally Shelton
Muns. 8 P.M., M. (28)
PHILA. MOTOR CAR CO.
WFLY-TV, Philly

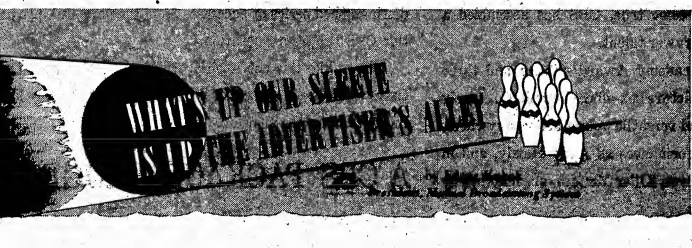
A baseball version of "Information Please," with the contestants who submit questions appearing in print, "Batter Up" is the only entry in video sports programs here.

Initial show, handled by vet sportscaster Tom Moorehead, went off smoothly, helped by the quick response of a quiz expert. Chief Bender, oldtime A's pitching stalwart, Betty Shellenbarger, girl track expert, and banterful Joe Fulks made up the rest of the panel of sports know-it-alls.

Show has renewed its vigor for keeping tabs on prize-winners—a baseball diamond with contestant "nerving up a base" expert. Clue-pers are stumped. Contestants receive sporting goods as prizes; cash for stumping.

Blossom Terry, local model, adds eye-appeal, helping Moorehead with prizes and other chores. Commercials and titles are on film. Show is produced by Milt Shap, radio and video package agent. Wally Shelton directed. *Stat.*

Detroit—The local chapter of AFRA has renewed its contract with station WOOD, Grand Rapids, in staff salaries. The pact also continues AFRA shop.



"LAZING new trails" is one way of putting it, another is "setting new standards." Somehow, we prefer to think of ourselves as the network's *its* development, working, expanding, developing new ideas, new techniques—so as to give our listeners better programs and our advertisers a better advertising medium.

In living up to this concept, we've often taken the lead. And because actions speak louder than "copy," let's look at some examples of this leadership; and at a few things we have up our rolled-up sleeve.

COVERAGE

We developed *Listenability*—a more dependable measurement of network physical coverage—to give advertisers a clearer picture of what they are buying. Our daytime *Listenability* figures record something of a stir last fall; our nighttime figures will be released in the near future. Interest in *Listenability* is gaining because it is practical and always up-to-date.

COVERAGE FROM WITHIN

Here's another Mutual idea, rooted in the conviction (proved by countless surveys) that a station which is the only one in its market, dominates that market—with anywhere from 50% to 90% of the listening. Mutual has nearly 275 such stations—serving about 20% of the U.S. radio houses.

PACKAGE PLAN

To make time-buying easier and to deliver even greater value, we instituted the "Package Plan," whereby an advertiser gets free of charge, all stations added to the network during the contract year. Since 1945 our Package Plan advertisers have received literally thousands of dollars in "bonus" time.

RATE CONTROL

To the best of our ability we fought the rising cost of advertising. True, the rates for some of our stations went up when their power and coverage increased. To offset this we have, in three years, adjusted downward the rates for 114 of our stations—to the tune of \$2,089 per evening hour. Moreover, we are the only national network that is continuing the full-year guarantee on rates (the others have cut it to six months). We think an advertiser should be able to budget at least a year ahead with some confidence that his costs won't jump.

RESEARCH

We are planning some studies and surveys on one of the most important aspects of radio—just another of the things we have up our sleeve that will be up the advertiser's alley.

STATION CONTRACTS AND CONTACT

After three years of work, we now have all our affiliates on a

standard station contract. We also maintain a full staff of field representatives to call on stations and work with them on programming, sales promotion and advertising. These two Mutual ideas not only help our affiliates and us, but our advertisers benefit too.

PROGRAM INNOVATIONS

We think our Program people, under the direction of Phillips Carlin, have imagination: it shows up in the programs they develop and discover. For instance, Variety told of our new *Musical Newsworld*—"It's about time one of the networks got around to a show like this." *Opinion-Aire* is the only discussion type of show that gives the listeners a chance to express their thoughts. *Twenty Questions*, took a part-of-pie and made it national entertainment, while *Juvenile Jury* gives the moppets the mike—and what a job they do of it! Other program innovations include *Queen For A Day*, *Heart's Desire*, *Meet the Press* and the event-winning *Family Theater*. And Mutual was the first to permit and to use transcriptions for network broadcasts.

PUBLIC SERVICE PROGRAMS

We could a tale unfold about the impact of our two recent series—"War Babies" and "Influence of Radio, Movies and Comics on Children." Our new documentary series based on Civil Rights report, is receiving more bouquets than we can remember in a long time.

CO-OP PROGRAMS

Mutual started the Co-op idea a dozen years ago with the Fulton Lewis, Jr. show; today it's the top Co-ops. Mutual started the practice of "big name" Co-ops. Today Mutual leads the other networks in number of good Co-op shows and in volume—twice as many program sales as the next network.

TELEVISION

Don Lee, our Pacific Coast affiliate, is one of television's real pioneers—having been active in it for the past 16 years. WGN, our Chicago affiliate, is on the air; and WOR will have stations in New York and Washington. Altogether we have 35 stations, mostly in major markets, under construction or in permit. A network organization is in the blueprint stage, and soon we'll be in the network TV picture actually.

SIGNIFICANCE

The progress we made in the past three years can be expected to continue—because our sleeves are rolled up. Our stations are benefitting from affiliation with this unit of network—which explains why we could go from 300 to nearly 500 in two years. And advertisers with eyes on the future, might seriously ponder the advisability of buying Mutual now—for results now and a franchise in the competitive tomorrow.

MUTUAL BROADCASTING SYSTEM • WORLD'S LARGEST NETWORK



Chesterfield wants to be *satisfied* too . . .

That's why WNBT was chosen — through

Newell-Emmett — to broadcast the New York Giant games in 1948.

Satisfy Yourself, like Liggett and Myers, that NBC is the
right combination for *your* television plans.

NATIONAL BROADCASTING COMPANY
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.



A Service of Radio Corporation of America

Petrillo Wows 'Em

Continued from page 27

it. He kidded the Congressional hearing at which he was summoned to testify, saying the committee just couldn't understand why he didn't have a formal statement to submit. And he razzed down the curtain with an anecdote—"this story don't belong here"—about a bull fiddle player and a bean, which made up in the telling (heavy on the gestures) what it lacked in point. Petrillo sat down a pleased and heartily applauded man.

'Realistic and Honest,' Woods

On the industry's side, Woods had feed off the mutual admiration by introing Petrillo as "realistic and honest."

... has posed as a tough guy, but has never really been tough. I take off of my hat to him. He's realistic and honest."

Radio Corp. of America board chairman David Sarnoff, next up after Petrillo, followed up by saying he thought the AFM-network negotiations "lasted so long because the boys enjoyed Petrillo's stories." Sarnoff added that he always suspected Petrillo had a motive in pronouncing his name "Carnoff." Case of one ear to another, he thought.

Sarnoff, turning serious, said the present generation should be remembered not for sounding radio,

tele, etc., but for what use it made of these wonderful mediums. Mutual proxy Edgar Kobak was elected Woods' successor as RP head. Cal Tenny carried on in comedic vein for 15-20 minutes. But after Petrillo, all was anti-climatic. As one web exec remarked, "The guy's sensational. He should have been an actor."

All Woods could say when J.C.P. had sat down was, "It's a good thing I didn't ask him to make a full speech." The bulk of RP's wished he had.

Burbank, Cal.—Station KWIK Burbank, has signed a contract with the American Federation of Radio Artists covering staff announcers. It provides minimum wages and working conditions, and union shop.

Clear Channels Fight for Life

Continued from page 27

ly are the wee-waters which are allegedly facing bankruptcy if the FCC takes the power to 750kw.

Committee members split again on Senator Tobey's refusal to admit the bill of Caldwell. "The amendments critical of the committee and Craney, Senator Johnson said to say 'Caldwell's bill inspired my bill' and Tobey indicated the Montana broadcaster might be called to the stand to clear up the charges against him."

Last night the committee met in executive session to decide whether to admit Caldwell's alleged statement to the record. The vote was in favor of admitting it.

Caldwell made much of the fact that letters favorable to the bill had been actively solicited by Tobey, Johnson and committee consultant Ed Cooper. "I am confident," he declared, "the committee is now going to decide this issue by a Gallup poll of broadcasters."

These were the other developments:

1. Tobey hinted the committee may later delve into FCC's allocations of FM and television channels. In lashed out at criticisms raised against Congressional interference with FCC allocations, declaring "these hearings involve a possible monopoly control of the most powerful organ of public opinion and propaganda in the country today."

Caldwell, voicing a sentiment shared by many observers at the hearing, urged the Congress to let FCC decide clear channel allocations. "The Commission has been studying the problem for three years, he said, and Congress can't give it the time and attention required."

2. Caldwell predicted that Cuba action would cover us on U. S. channels, if the clear area broken down. Both, he said, are present treaty guarantees of our present North American regional broadcasting agreement.

3. The session showed plenty of

concern over the possibility of smaller stations losing their net affiliation if some 20 clears like Caldwell are maintained. It predicted only a few shifts of net contracts among the larger stations, danger of losing local sponsors in the big time outlets. The added power, he maintained, will primarily improve service in areas now getting clear channel signals but will not add much additional coverage. Tobey inquired "if the farmers, and not the added coverage, you are fighting for?" Caldwell's reply was "Well, the farmers are pretty much on our side."

Some 65 witnesses are scheduled to be heard. These include reps of the four webs, all of whom will oppose the bill. WEC and CBS will also oppose Caldwell's pitch for 750kw for 20 clears.

FORT PULLS SWITCH IN BUYING NEWSPAPER

Miami Beach, April 6.

Fort Industry Co. cited a reversal of the newspaper-buying-radio station trend last week by acquiring 50% interest in the Miami Beach Publishing Co., publisher of the Miami Beach Morning Star, the Evening Sun and the Sunday Star. George J. Storer, Fort Industry proxy, becomes board chairman of the publishing firm, with John D. Montgomery continuing as vice president and publisher of the paper.

Deal is believed to represent first instance of a large radio station operator becoming interested in newspaper properties. Fort Industry, independent operator of radio stations in the S. owns the CBS outlet here, WGBS. Station currently is building a 50,000-watt transmitter on a site three miles northwest of Hialeah. It made WGBS Florida's first 50-

"...for outstanding and meritorious service"

With deep appreciation, Station WFIL gratefully acknowledges reception of the du Pont Award for distinguished public service during 1947.

As one of only two radio stations in the nation to receive the annual du Pont Award "for outstanding and meritorious service in encouraging, fostering, promoting and developing American ideals of freedom, and for loyal and devoted service to the nation and to the communities served by these stations", WFIL is signally honored by this bestowal of a coveted recognition.

By our continuing, whole-hearted support of every worthwhile community activity, we at WFIL shall endeavor to make this valued award—as its donors intended—not merely a trophy presented for past achievements but rather the symbol of a constant and never-tiring service to the people whom we are privileged to count among our listeners and loyal friends.

WFIL Philadelphia

The Philadelphia Inquirer Station

AN ABC AFFILIATE

REPRESENTED NATIONALLY BY THE KATZ AGENCY

Scripters

Continued from page 28

"employees" and "independent contractors" to be considered.


Guild leaders note that the revised sustaining and commercial codes agreed to last week by AFRA and the networks cover the question of certification. Although the agencies and sponsors aren't direct parties to the AFRA code, all are here through letters of agreement. The Guild has offered to let the sponsors and agencies cover themselves by merely signing letters of agreement, as they do with AFRA. And, the Guild points out, AFRA-AFRA-network codes (which the sponsors and agencies approved) calls for "cooperation" in defining the bargaining unit for NLRB elections.

Guild membership meetings to night (Wed.) in New York, Chicago and Hollywood will take up the question of policy. The question last week's sponsor-agency turn-down. Possibly a vote will be taken to authorize the negotiating committee to call a strike. More likely, the meetings may merely be informed of the present situation and general strategy may be discussed.

Probably before actually voting to authorize a strike the Guild will approach the various agencies and sponsors individually, to see which ones go along with the general AAAA-ANA policy. Also, considerable preliminary preparations would have to be made toward lining up support among the writers of the various top commercial shows before a strike would even be authorized, let alone actually called.

One thing appears definite. That is that the sentiment within the Guild membership is more unified now than it was before the agency-sponsor group refused the Guild offer to seek certification under AAAA-ANA "cooperation." The attitude of the affiliate Authors Guild, Dramatists Guild and Screen Writers Guild within the Authors League of America is now probably stronger in support of the radio scripters, too.

Cleveland—John Patt, WGAR general manager, elected president of the Cleveland Convention and Visitors' Bureau.



Texas Rangers Ridin' High!

The Texas Rangers transcriptions of western songs have what it takes! They build audiences... they build sales. The price is right—scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

Wire, write or phone for complete details

The Texas Rangers
AN ARTHUR H. BUCH PRODUCTION
Kansas City 6, Mo.

ALEXANDER GRAHAM BELL



was first with his invention of the telephone which became a reality on March 10, 1876 with the famous message to his assistant, "Watson come here! I need you." Just as Bell needed Watson, you need WJR because WJR is...



first

IN POWER

AND RESULTS

MICHIGAN'S GREATEST
ADVERTISING MEDIUM



WJR

50,000
WATTS

CBS

THE GOODWILL STATION FISHER BLDG. DETROIT

G. A. RICHARDS

Pres.

Represented by
PETRY

HARRY WISMER
Asst. to the Pres.

Britain Drops Aloofness Toward Radio Lux; New Series Stirs Dailies

London, April 6.

Radio circles are amused at the new aura surrounding Radio Luxembourg here. Hitherto it hasn't been respectable to associate with the continental watter, which has been beaming commercials galore into commercial-free England. Until now Lux has either been brushed off, or, as was suggested not so long ago in Parliament, attempted to buy up.

Now, since start of Lux's series "United Europe Movement," picture has completely changed. British dailies, which never even mentioned Lux before, are commenting on the station and the program with the Star, News Standard and even the stately Times devoting paragraphs to them. British stations have been shy of the movement, so that there's been no general publicity on it until Lux's series started the ball rolling. Programs based on Winston Churchill's idea got under way on Lux Feb. 22, on Sundays in English, French and German, with 10-minute talks in English beginning at 4.20 p.m. and heard throughout Britain. Lord Layton, Victor Gollancz, Lady Violet Carter, Commander Stephen King-Hall, and

Ringling Circus Clown Fatally Stricken While Being Interviewed on Air

Albertino, Ringling Bros.-Barum & Bailey clown who shared billing with his wife, Lulu, collapsed apparently of a heart attack while being interviewed in New York by Joe Hesel on the latter's ABC sports show late yesterday (Tues.). He died a few minutes later. His real name was Albertino J. Lulu.

As Albertino fell against the microphone, Hesel signalled the master control room to cut them off and fill out the air period with music. Medical director of Rockefeller Center was summoned and administered oxygen, but without avail.

Others have been recorded in London for Lux airing and dailies are now taking cognizance, as appeal for general support for European unity grows.

Prince's Princely 'Take' As Pitt's Top Bankrolled Personality on the Air

Pittsburgh, April 6. Busiest bankrolled personality in local radio these days is Bob Prince, with a new deal to do a weekly audience participation program labeled Nickel-A-Name over WCAE for Equitable Gas Co. In addition, Prince does a daily quarter-hour sportscast for Fort Pitt Brewing Co. over WJAS as well as a nightly newscast at 11 o'clock over WCAE for same brewery.

Not only that, but with opening of Pittsburgh Pirates' baseball season, Prince becomes assistant to A. K. (Bossy) Rowan, who has been broadcasting games of local National League entry for last decade. Prince was recently signed by Atlantic Refining Co., sponsors of the play-by-play accounts, to replace Jack Craddock, who had been Rowan's aide for years. Craddock's going to devote all his time to managing WMCK in McKeesport.

On the side, Prince runs an insurance business. It all adds up to a princely weekly "take."

St. Louis—With its new 885 foot tower located atop a downtown bank building completed, KWIK-FM returned to the air last week after an absence of three months.

From The Production Centers

Continued from page 86

tele producer and called the shots on some film spots for Brown Shoe Co. . . . Ken Dolan has ordered the waxing of Bob Burns in "The Country Editor" for the program director spot at WJAZ. Lathrop Mack, who recently headed his station over publication, Radio-Optima, is also casting his sights on a small town operation, and another seeking the peace and quiet of the lesser-populated metropolis in Stu Wilson, one of the better television emcees. Getting away from the ulcer shift, so to speak. . . . Old Fashioned Revival hour has cancelled out its time on the Mutual stations due to an exchequer drought. . . . CBS will suspend "The Archway" until the time is sold or Jimmy Saphier comes up with a new client.

IN CHICAGO

Harry Glavin, onetime producer of Caranahan's "Confined Hour," is wired the new continuity ed, replacing Martin Karlovich, who joins Dewitt Mower's forthcoming program sales agency. . . . Newscaster Spencer Allen will head WGN-TV's news department. . . . Singer Jack Owens of the "Breakfast Club" temporarily silenced by a throat infection. . . . Jack Sexton, WBDM's director of production, tees off a two-weekly interview series from the Bismarck hotel's Walnut Room, April 6. . . . Former New Yorker Vilma Kure is the newest resident of Chi's radio row. . . . Fibber and Molly decided to arrive here April 15 en route to Collegeville, Ind., where St. Joseph's college will kudo them with honorary Ph.D.'s. . . . Village Broadway Co. launches a new AM'er in suburban Oak Park within the next three months. Goldblatt, bankrolling "At Home With Barbara Barkeley," on WGN-TV, fails to make the "first department store in the world" to appear in a half-hour telecast from within the store on a permanent basis. . . . Pure oil has signed for its ninth year of H. V. Kallenborn commentary on WGN-TV. . . . WGN-TV and WGN-AM will be featured in a new Ed Faulkner, of General Motors, miscue in mixing chemicals during a demonstration of how to make synthetic rubber. Yellowish gas that rendered drove 250 spectators from the studio and blotted out the video screen.

Management of Roseland theatre has installed a special seat to accommodate the 30-pound bulk of Dick (Two Ton) Baker. . . . Mail count in the Quiz Kids "Best Teacher Contest" stands at more than 50,000 letters. . . . Jack Fuller, former Canadian emcee and speller, has been added to WBDM's announcing staff. . . . WBKS tossed an April Fool party for its staff Thursday (1). . . . Bob Elson resumes his baseball calling on WJJD April 16 with the City Series. . . . Teocoff that of WENR-TV, ABC's Chi video venture, has been moved up to Aug. 1. . . . Eddie Fritz, luncheon of "Anonymous Source" (Last Night), has been donated to WGN's music staff. . . . Steve Hatos, of Foote, Cone & Belding's radio dept., is enrolled in WBKB's tele training course. . . . Paul McCher, chief of NBC central division sales, vacationing at Ft. Myers, Fla.

Longhair on TV

Continued from page 28

novely it must have drawn a sizeable audience of first nighters but from the standpoint of entertainment and production skill it fell far short of the mark.

Momentous occasion was the first TV treatment of the Los Angeles Philharmonic from its downtown edifice, with Alfred Wallenstein on the podium and Yehudi Menuhin as guest soloist. Cameras were set up in a box and high in the balcony and all that was picked up to fill the home screen was what actually occurred on the stand. Long shots were lost in a cloudy haze and at times the musicians were indistinguishable.

The closeups were sharply defined but there was not much to excite the senses in the stroking of fiddles and the colorless conducting of Wallenstein. Only time he faced the camera was on leaving the podium to take his walk between sets.

For music lovers with a passion for the finer works of the masters it must have been a joyous evening. Musically and sonically it was an artistic triumph, but that could have been accomplished without the visual adjunct. No attempt had been made to broaden the concert appeal for those not hep to the philharmonics other than a few production asides such as panning through the audience and the intermission interviews by Thomas Freebairn-Smith. It got a bit boring listening to the platitudinous poses passed around to those who made this epochal event possible.

The lighting and stage setup may have militated against true reproduction and tricks were played with the lensing. Wallenstein's

swallow tail at times was white, black and gray and the seam backdrop did not do anything for the musical crew. Their grouping en masse represented a hasty conglomeration of something or other and definition was entirely lost especially when the balcony camera was on the scan.

Creditable Experiment As an experiment in devising a symphony group it can be summed up as a creditable job. It's hard to imagine what can be done with such a presentation even with the addition of another camera and more skilled production. As a first for the youngest of the arts it served its undoubted purpose but this viewing with the eye to better enjoy the rapturous flow of music. I'd rather not see it. . . . Helm.

PHIL
HAT
HATS

KJR'S LOCAL ADDENDA TO ABC 'CHILD'S WORLD'

Seattle, April 6. Continuing its policy of tying in both commercials and sustainers with local conditions and striving for local flavor in programming, KJR is airing a special 15-minute local program immediately following ABC's "A Child's World," heard here Saturday mornings.

Presented as a public service in cooperation with the Community Chest and Council, the local quarter-hour features a panel made up of a child psychiatrist, a social worker and a public housing official, who discuss what the children have said on the network broadcast and apply their comments to the local situation.

"HIRES TO YA" FOR THIRD YEAR ON CBS

No FM?

THEN IN
NEW YORK CITY
HEAR

CHARLIE SLOCUM

On WICC—BIDGEPORT
600 KC on Your Dial
4:15 P.M., EST, Saturdays

the Westinghouse station serving Portland, Oregon (19th and retail sales) and its trading area (one of America's richest and fastest-growing markets)

NOW

Increases its power from 5,000 to 50,000 watts.* For advertisers this means one-station coverage of most of the Oregon market, plus a substantial slice of Washington. To sell the Pacific Northwest, do it the powerful way: use KEX with its

50,000 WATTS



WESTINGHOUSE RADIO STATIONS Inc. • KYW • KDKA • WBZ • WBZA • WOWO • KEX

National Representatives, NBC Spot Sales—Receipts for KEX • For KEX, West & Potts

*MBB maps of KEX coverage are obsolete after April 8, 1948. In preparation: a "mail-map" to define new coverage



WNEW, "America's Razzle Dazzle Station,"
proudly pops its top as **VARIETY** doffs a
boff 'Showman' Award for "fabulous" '47
parlay of B.O., pubserv & whiz biz. "Most
copied" operation's fourth kudo cues sock
citation on "How To Run A Radio Station."

Indubitably, Your No. 1 Purchase in New York

WNEW

VARIETY

PLAQUE AWARDS FOR 1947

How to Run a Radio Station—WSM

WSM

In these days of tightened purse-strings and heightened competition for billings, many are the stations inclined to let a network feed them, filling in their local per-work with a couple of disk jockeys and a big stack of records. Not so Nashville's WSM. In a city of only 175,000, this "air castle of the South" maintains an amazing total of 200 entertainers on its talent staff—a policy which it has made to pay off in a score of ways, not the least of which is an enviable roster of public service programming. As a result of its gamble, the station can boast that its vast stable of live talent not only is supporting itself, but is available for a spread of public service airers, the like of which few stations could duplicate. WSM's special dish is corn—hillbilly, cowboy, folk music. The WSM gives it to them, not from e.t.'s, but live, through such favorites as Roy Acuff, Red Foley, Francis Craig, Cowboy Copas, Minnie Pearl, Snooky Lanson, etc.

To inject real life into its public service projects, the station has but to pluck from this roster. WSM, for instance, plugged farm safety for a solid year, using live dramatic stanzas. Currently, the station is doing a 52-week series on the Freedom Train and America's heritage. WSM's 90-minute midday sequence for the farmers (and not a minute of it is for sale), gets full-fashioned talent treatment. Ditto station's kiddie shows. Station has cashed in on the hit-tune popularity of "Near You," composed by its own disk jockey Francis Craig; Acuff and other WSM staffers are well up from among record faves in their field. WSM originates eight NBC shows. It regularly airs waxed BBC shows, in turn sends its own folk music to Britain. It all adds up to a bright example of how to run a radio station.



No, this character isn't typical of WSM engineers—or of the rest of the staff for that matter.

But confused?

Sure, there are times in our 22 years of operation when we've felt as confused as he looks.

But we've never stopped trying. That's why we feel simply and sincerely grateful to Variety for having pointed to our operation last year with the citation, "How To Run a Radio Station".

It's nice to be told that the sweat of your brow has paid off with recognition. It's especially nice when it comes from a source so highly respected by the radio industry. This Variety Showmanagement Award is incentive to continue trying to do the best radio job of which we are capable.

HARRY STONE, Gen. Mgr. IRVING WAUGH, Commercial Mgr. • EDWARD PERRY & CO., Nat'l Representatives
10,000 WATTS • CLEAR CHANNEL • 570 KILOCYCLES • NBC AFFILIATE

WSM

NASHVILLE

MBA to Expand on National Scale, Hot After Cut in 20% Tax Tap

Chicago, April 6. Board of directors of the United Ballroom Operators' Assn., which met in Chicago last week (31), voted a proposal to expand to a nationwide group, and contemplated name change to National Ballroom Operators' Assn. Group, formed in 1937 to cover Midwest territory, has been extended to 15 states, as far east as New York and west as Utah, and has 300 members.

Chicago was named as site of org's annual convention, next September, with Ken Moore, vice-president, and member of the Karzas Ballroom chain, appointed chairman. First membership drive will begin in early fall. Membership thus far has been uncollected.

MBAO also plans to aid in seeking a reduction of the 20% entertainment tax, preferably to pre-war level, on grounds that there has been a 40% drop in business since 1946. Despite the decrease in live, talent agencies are still offering bands at war time prices, and ops are taking beatings on both ends, it's claimed.

A committee, headed by Tom Archer of the Archer chain, which has been investigating the music licensing problem, reported that no agreement was reached. Although no specific licensing groups were named, certain ops expressed the opinion that they felt no need for a second group (otherwise Broadcast Music, Inc.).

Meeting was attended by Larry Ger, proxy of organization, and owners of the Chicago ballrooms in Iowa; Ken Moore, Aragon Company; Alice McMahon, Indiana; Indianapolis; Ed Chimp, Crystal Plaza Mo.; Kansas City; Otto Weber and Bob Sadoshnik, Grand Ballroom, Detroit; Des Moines; Crystal Ballroom, Fargo, N. D.; Rudy Voth, Archer, O'Hare Ballroom, Chicago; Tom Archer, Des Moines; Eddie Scholz, the Ballroom, Manhattan; Kate Tom Roberts of Des Moines' group's legal counsel.

H'wood Palladium May Quit Names for Locals To Offset B.O. Slide

Hollywood, April 6. Maury Cohen, operator of Palladium ballroom, is seriously considering narrowing policy at terrace to local scale-priced bands, believing strongly that the policy will hold no matter what the attraction. If Cohen cuts down on the policy, it will mean the whole complexion of booking west of the Rockies.

Following Charlie Spivak's current stand at the Hollywood hoofing-hall, Henry Busee open four-night stand May 4. Cohen has offered Art Mooney a weekly \$2,500 weekly to follow Busee and if he can't close a quick deal, the local-band policy is expected to be installed.

Palladium operation has been narrowing for some time. February top bands were getting \$4,500 guarantees and a split of gross over \$10,000. When the new season opened, preceding Spivak, policy was adjusted with Herman getting \$2,600 weekly guarantee with a split over \$5,500. Herman made good coin both for himself and ballroom during stand, but then two or three weeks ran red, which prompted Cohen to adopt policy of keeping local bands on the terrace, so that they "normally drain their peak box, potential in that period."

Change in Palladium policy will be a blow to band bookers who have been hauling name crews to the Coast, and then to the ballroom, on strength of a few out-bookings around such an engagement. Without the Palladium as an anchor around which to carry other smaller dates, most names might be reluctant to stir out of the east and midwest.

Berlin's Guests As Ballyhoo for M-G Pic

Irving Berlin is cooperating with Metro on rather unusual angles of exploitation for the composer's forthcoming "Easter Parade." For example, Berlin will do two consecutive guest shots with Perry Como on the latter's Chesterfield broadcast May 4 and 6, on which Como will introduce the new tunes in the score. Singer recorded at least two for RCA-Victor, "Better Luck Next Time" and "It Could Only Happen."

Como at that time will be in California. Singer goes west April 18 to perform in Metro's filmation of "Words and Music," based on the lives of Richard Rodgers and Lorenz Hart. His Chesterfield show, of course, will then originate from Hollywood.

Big Romance By Agencies in Try To Get Jurgens

Band business is watching closely the "romance" being served on Dick Jurgens, now at the Pennsylvania hotel, New York, by every agency in the business. Jurgens' contract with Music Corp. of America concludes sometime in June, and, being aware of it, other agencies are doing their best to land him. Jurgens' leader, due to the opinion that Jurgens' combo is a corner on a national scale, is being courted. It is similar to all other leader-contract engagements the agency has gotten into in past years; he wants red.

MCA, of course, is in the forefront of the "romance" activity on Jurgens. He has been with the Penn's Cafe Rouge. But last week, the new Mus-Artist, set up last year by a group of ex-MCAers, transported Lyle Thayer east to do its talking. Thayer in recent years while with MCA became very friendly with Jurgens.

Knowledge that Jurgens' MCA contract was near expiration and that he was being difficult about renewing, was imparted to the trade on Jurgens' opening night at the Penn. New York, where, as a showing at any leader's opening is at that night. Virtually all following Charlie Spivak's current stand at the Hollywood hoofing-hall, Henry Busee open four-night stand May 4. Cohen has offered Art Mooney a weekly \$2,500 weekly to follow Busee and if he can't close a quick deal, the local-band policy is expected to be installed.

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Levine acquired Stevens, set up a couple years ago by Jack Osfeld of the "Perry Como" show, with Broadcast Music, Inc., by arranging with creditors to pay off the firm's debts with \$100,000. Firm's copyrights will be absorbed by Jewell and Encore, and the firm will pay out of existence. Osfeld, who came east from California several weeks ago to handle the deal, will be a general manager of the new organization. He has sent Murray Mason to Los Angeles and will add others to his staff.

ARTISTS' REVENUE; PBS MIXED 2 RS.

London, April 6. An agreement has been reached between British Broadcasting Corp. and the Music Publishers Assn. here which is expected to terminate once and for all the pulp bribery that has been rampant here since 1935. Terms call for the banning for life of BBC of any artist proved guilty of accepting payoffs, and the banning from the air for two years of the entire catalog of any publisher caught participating in such a scheme. Agreement also makes either party liable to suspension if accused of payola, until proven innocent.

These terms were agreed to following a lengthy investigation into the payola system by attorney William Crocker, widely-known criminal investigator. Crocker was hired by the parties involved. Crocker is a member of a council which has been set up to investigate publishers' books at any time publishers have been bringing legal entanglements by declaring pay payments.

To offset the loss of income by artists as result of outlawing of the payola, BBC is opening negotiations to increase scales which may result in a boost of licensing costs to consumers. Only public payments permitted by the new deal will be for special arrangements. These plans range from \$50 for arrangement for a piece band.

Deal will be signed Friday (9) after a contract to one year with three-month option periods.

RCA 10% Up On Royalties

RCA-Victor's royalty statements were issued last week for the first quarter of '48, covering Dec. 1 to Feb. 28, and the overall total has been disbursed is approximately 10% above the previous quarter. This is due partly, of course, to the fact that almost all of the previous Xmas sales are included. Victor's fiscal year runs on the odd dates, last month ahead of most other firms.

Coin is now being processed by Harry Fox, general manager of Music Publishers Protective Assn., for distribution to publishers, not all of whom are MPAA members as a result of which a total figure is difficult to arrive at. Quarter usually runs around \$500,000.

Babies and College Hops Don't Mix, So Kansas Spot Folds

Manhattan, Kans., March 30. Dance promotion has been a losing proposition at Kansas State University, where the student body of the Avon Ballroom, student dance spot for the past 33 years, Matt "Big Boy" Johnson, who plays the area, credited the fact that more than 60% of the student body is under 18 years of age, many of them with families, for dancing not being attraction it used to be.

Production and Marketing Assn. will take over the quarters, according to A. P. Roberts, building owner.

Art Mooney's Disk Click Gets Him N.Y. Biltmore

Art Mooney's recording click on M-G-M with "Four Leaf Clover" and "The Blue Bird" has gotten him shot at a New York hotel. He opens the Cascades Room, Biltmore hotel, June 1 or 4 for an indefinite period. Mooney wound up four weeks at the theatre, N. Y., last (Tuesday).

Recording Firms in Intensive Search To Duplicate Instrumental Sounds

Krantz ('4-Leaf Clover') Severs Mercury Deal

Krantz Record, which launched "Four-Leaf Clover" via its Uptown String Band arrangement of it (later duplicated by M-G-M with Art Mooney), has severed its deal with Mercury Records on the basis of which the latter was marketing pressings of the tune. Cause of the split between Krantz and Mercury cannot be ascertained, but the deal between the two ended as of April 1, and all stampers, etc., are to be returned to Krantz by May 1. An accounting is also to be made to Krantz.

Cancellation of the arrangement between the two companies involved no legal tangle. There never was a contract binding the deal, it's asserted by Krantz, terminating a simple matter of notification.

Camarata Won't Risk AFM Wrath By British Disking

London, April 6. Tuttle Camarata, who supervises a majority of the recording dates here by London Records, which is likely to be conducting disk sessions here for a while, Camarata is opposed to the American Federation of Musicians, which has banned recording in the U. S. Ground AFM head James C. Petrillo is understood to have advised that if Camarata's AFM status won't be jeopardized if he comes here to cut disks for export to the States, Camarata doesn't want to risk tangling with the AFM.

Camarata is currently in New York, where he has been recently to plan more recording for London, but instead he's staying in London. He has been negotiating on aiding London's cause from that end.

London Records, incidentally, is looking forward to signing U. S. artists, if possible, as a means of strengthening its roster with names known in the U. S. up until now, London has gone after the American retail market with names known only to English record buyers. It got a huge sales break from the application of the new disk band, plus the Gracie Fields recording of "Now Is the Hour."

But if London can snag well-known American artists in its recording companies, it can further its cause. There's nothing to stop London from doing such a thing, and American artists could help put the firm into more direct contact with other leading U. S. manufacturers.

DETROIT TIMES BUYS DETROIT RISK JOCKEY PLUGS

Detroit, April 6. Marking the first time long that a newspaper has sponsored a disk jockey program, the Detroit Times Monday (29) began sponsoring a segment of Eddie Chase's "Make Believe Ballroom" over CKLW. Times was handing out plenty fanfare.

Program has a unique twist in that Chase's two show daily on CKLW are transferred from Hollywood, where he is currently doubling on KFDV. Coast transfer enables Chase to obtain top names as guests on the Times portion before they are double-barreled in publicity. The Times promotes the show with front page boxes, daily mentions of Chase and his guests and stories.

Recording companies which have made disks since the application of the American Federation of Musicians' ban on which they find themselves now that the ice is broken to cut when the necessity arises, are intensively searching for sounds to duplicate those of banished instruments. And even when they find some indications are that every effort will be made to keep the identity of the substitutes a secret for their own continued use.

For example, Capitol Records last week made disks in New York of Lead's Music's "Heartbreaker," and "Baby Face." Rhythm stems from something that sounds almost exactly like a stringed bass. Capitol won't say what was used to make the sound, but it's not the disking, incidentally, following by only a brief period another record made for the same company on the Coast by the Sportmen of two promising new tunes, "Tootle Oolie Dooley" and "You Can't Be True, Dear."

Capitol is by no means the first to seek substitutes for strings for disking purposes but is the first to apply the idea. One other record company has been suggested the thought for weeks before the disk ban was applied and disking agencies have supplied virtually every instrument in the conventional band.

Capitol, in cutting since Jan. 1, has Columbia's disc on which Columbia was first, with an "acappella arrangement of 'Now Is the Hour'—a double-top-seller, by Buddy Clark. Victor did "Deck of Cards" several weeks ago by Phil Harris. It was a double-top-seller, too. Decca made "Heartbreaker" and "Sabre Dance" with the New Orleans Slayers which was an offering. It had used harmonicas once before, but discarded the idea as not up to standard.

Cap Waxes Two By Sportmen

Hollywood, April 6. Capitol Records waxed two discs with the Sportmen Quartet here last week, thus becoming the last of the big four to cut over the disk ban.

Sportmen vocalized "Tootle Oolie Dooley" and "You Can't Be True," furnishing their own background on "Dooley." Group waxed long twice before the ban, but one cut cut and vocal on the other. Two cuts were then blended into one for final effect.

AFM Local 47 Woes Bigger Quorums To Combat Troublemakers

Hollywood, April 6. Local 47 of the American Federation of Musicians is redoubting efforts to get more of its 13,900 members out for general meetings in hopes of off-setting clique of one group. The group has had to have during past meetings. Quorum is 150, a figure barely attained at the last meeting.

Troublemaker union, union said, has continually pushed aside musicians' union efforts to make deals for general trade union problems. At last meet, group brought up local 47's local union problems. A DiGiorgio firms affair (trouble over the hiring of non-union labor) was the main topic. Discussing national affairs and introduced a resolution to enter into Overland local union organ, not less than one page or more than five on strikes throughout the nation.

Tune officials said that the continual departure from musician's union efforts to make deals for general trade union problems. At last meet, group brought up local 47's local union problems. A DiGiorgio firms affair (trouble over the hiring of non-union labor) was the main topic. Discussing national affairs and introduced a resolution to enter into Overland local union organ, not less than one page or more than five on strikes throughout the nation.

MMER BAND BOOKINGS STR

Tele Band Remotes Will Right Wrong Ballroom Impressions, Says Geer

Chicago, April 6. Ballroom ops here for the Midwest Ballroom Operators Assn. board, meet last week expressed the belief that television will bring the end to the popularity of the introduction of juke boxes. Reasoning is that tele will for the first time introduce many average citizens to the interior of a ballroom via Geer, MBOA prexy and operator of the Geer ballrooms of Iowa, said too many people still have the quaint idea that danceries are dens of iniquity. Television, he predicted, will broadcast such scenes and thereby remove the stigma and prejudice by showing ballrooms as they really are.

Hinber's Remote Ideas

First danceband remote on television may stem from the Tavern-On-the-Green, Central Park. Richard Hinber's orchestra has been booked into the spot for the spring period and he's endeavoring to arrange a tele pickup so that he can use to advantage the magi and other sight gimmicks he's been employing for years in conjunction with his music.

h now seats around 600.

ern's idea is to use names such as Humber's in the spring and fall, but to revert to non-name material during the summer. Its huge outdoor pavilion doesn't need name strength during the summer; it draws capacity anyway.

American Federation of Musicians so far has made no provision for the possible pickup of remote band tele broadcasts. It has not given permission for any of that type of video work and so far is said to be sidestepping such arrangements. Only channels for the use of music on tele already opened are studio shows, plus public functions at which music may be incidental, such as parades, rallies, etc.

On the Unbeaten

New York

Frank Willey expects to resume his Saturday afternoon "Matinee at Meadowbrook" shows on NBC; Louis Prima current at his spot; which has decidedly improved its b.o. in the past two weeks with Frankie Kay; past two weekends respectively played to 900 and 3,500 respectively. The new show, "The Evening," Pallasades Park, Fort Lee, N. J., resumes using bands April 17; spot is confined to weekends until May 29; Henry Jerome, George Paxson, Tommy Reynolds, and the Cross are set. Mus-Art agency booked most of the season Benj. Portland, Ore. season; but held other agency bands to fill in.

Lonnie Prima into Click Club, Philadelphia, May 3 for three weeks. . . . Mary Kaye Trio into Jai Lai Club, Columbus, for three weeks. . . . Columbia Records boosted its sales by a new package 90c, making four-disk package \$3.90. . . . Tommy Dorsey and Guy Lombardo music offices in New York rifted of typewriters, a trombone, etc. . . . Frank White, Columbia Music president, will chairmen Music Committee drive. . . . Alan Courtney will open his Restaurant, from which he'll do disk jockey shows over WGBB, Freeport, early next month. . . . Joe Derise, organizer of his own orchestra. . . . Buddy Basch, disk jockey at WJLB, will be Charlie Parker and Freddy Slack orchestras to work dates, to go out together on "bottle of jazz".

Hollywood

Charlie Barnet band playing weekends at Trianon ballroom... Frank DeVoi, using 23-piece Capitol recording crew, will play series of one-niters... Dick Peterson crew re-optional at Zamboanga... Jimmy Dorsey has reorganized his (Continued on page 48)

LEANING TOWARDS BUYERS' MARKET

Band agency executives, one-night and location salesmen are viewing the coming summer season with some jubilation. From where they sit at this date, bookings for the various standard one-nighters, locations, etc., which con-

fine themselves to Decoration Day to Labor Day seasons, are being filled out better than last year.

They can only sit back and hope that enough customers show up weekly at the various spots to justify their feeling that the bandstand will begin to move up this summer out of the slump that gripped it all winter. And that possibility takes heart from the statement of Julian North, operator of Lake Compounce, Bristol, Conn., and president of the New England Park Men's Assn. He's of the opinion the dance biz will be better this season.

While many standard buyers are set with commitments filling more than 50% of their needs, there's still a great deal of resistance evidenced toward high prices. This has produced, according to some

Transcription Outfits Meet in N. Y. To Weigh Tactics vs. AFM Disk Ban

Davis to Lead 75-Piecer At GOP Convention

Washington, April 6.
Meyer Davis will conduct a 75-brass band at the Republican National convention, in Philadelphia in June.

Davis is known as the "White House maestro" because he has conducted at presidential parties since Warren G. Harding held office.

Dennis Day-Perrin Set Up in New York

Patmar Music, owned by Dennis Day and Jack Perrin, is expanding its activities. **Fire** opened New York headquarters this week, headed by Mac Cooper, formerly with Santly-Joy. Day and Perrin in N. Y. last week, made the arrangements.

Patmar, unable to find office space as yet, will temporarily be at Tommy Valando's new Laurel

Lewis Teegarden, attorney for Standard Transcriptions, Coast recording outfit battling to upset legally the American Federation of Musicians' disk ban as it applies to them, met in New York last week with reps of other transcription outfits. Teegarden asked various transcribers to meet with him for the purpose of urging other companies to join Standard in the AFM argument and determine which would go along with Standard. So far he has had no definite answers.

Reps of Langworth, Capitol, NBC and Associated, all N. Y. firms, met with Teegarden. He had with him National Labor Relations Board blanks for anyone who wished to join in the fight against the AFM. While Teegarden didn't admit it, it's said the National Assn. of Broadcasters is financially backing the maneuver.

Teegarden assertedly has not yet decided which angle of the case will be the foundation of his attack on the disk ban. Top approach is understood to be the fact that the union has never labelled its disk ban as a strike, hence handleaders still under contract to Standard were bound to record for the company.

Majestic, Kapp Talks Still On

Eugene Tracey, head of Majestic Records, is in New York currently for discussions concerning the possible sale of the recording division of Majestic Radio & Television Corp. He has had several offers for various portions of the firm's assets and has been talking with Jack Kapp, president of Decca Records. Decca deal is still very

Meanwhile, Majestic's Newark pressing plant remains closed and it's buzzing its artists, notably Eddy Howard, the firm's top name. "Biggie" Levin, Howard's manager, had discussions with Tracey in Chicago last week but what came of them is undisclosed. It's unlikely, however, that Howard will be able to wrest himself loose from Majestic until and if his contract is reassigned to a buyer of the firm's assets. He's tied fairly tightly, it's claimed.

Majestic Files Figures

Chicago, April 16
Majestic Records last week filed
a summary of liabilities totaling
\$1,264,628, and assets totaling
\$989,760 in Chi federal district
court before Judge Phillip Sul-
livan: This does not include amount
due artists and publishers, which
is still being determined.

U. S. government is Majestic's largest secured creditor, with bankruptcy owing \$115,074 in fed taxes, \$6,890 in state taxes, and \$2,196 county taxes. Parent company, Majestic Radio and Television Corp. has an unsecured claim of \$787,013, and the Walter E. Heller investment company, Chi, which holds securities valued at \$84,238, is listed for \$41,951. American Federation of Musicians, New York, is on books for unsecured \$30,417.15.

Only two major artists listed are Rose Murphy, for \$371, and Ray Dorey, \$750. Eddy Howard, label's biggest name and believed to be company's top creditor, is not listed, but will probably be included in summary now being compiled, which is expected to total over \$1,000,000.

Other major creditors include Bart Laboratories, \$20,832; John Horn Printing Company, \$24,795; Montrose Corp., \$24,256; Elizabethtown Corp., \$19,629; Tatham-Laird ad agency, \$13,010, and Universal Recording Corp., \$1,937.

Stock in the company is completely controlled by Majestic Radio and Tele Corp. Parent company also listed liabilities totaling \$3,360,649 and assets totaling \$7,488,515.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on retailers' obtained from leading stores in 14 cities, and showing comparative sales rating for this and last week.

**Week Ending
April 3**

National
Rating

This Last
Week

Artist, Label, Title

		New York—(Liberty Music Shop)	Chicago—(Howard Bros)	Detroit—(Grinnell)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Donal's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	Indianapolis—(Paton)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Mississippi—(Art Leary)	TOTAL POINTS
1	2	ART MOONEY (M-G-M) "Fanny and Clever"	7	5	2	4	5	3	4		2		54
2	1	PEGGY LEE (Capitol) "Mama"	3		2		1	2	10		4	5	50
3	3	GRACIE FIELDS (London) "Now Is the Hour"	6		1		1	6	1				40
4	12	KEN GRIFFEN (Rondo) "You Can't Be True"	3				5	1				1	34
5	9	MUSKIEIN MARROW (M-G-M) "Saber Dance"			5	2	3			3			31
6	4	BING CROSBY (Decca) "Now Is the Hour"			1	2					1		29
7	5	FRANKIE LAINÉ (Mercury) "Shine"			6		2	10	6	7	24		
8	14	WOODY HERMAN (Columbia) "Saber Dance"		2		5	3						23
9		DICK HAYMES (Decca) "Little White Lies"		1	8	4	10						21
10	15	PERRY COMO (Victor) "Because"	10	4	6				4				20
11	13	BING CROSBY (Decca) "But Beautiful"	4		7		6						16
12	7	FRANCIS CRAIG (Bullet) "Beg Your Pardon"			3	4							15
13	11	FREDDY MARTIN (Victor) "Dixie Bird Song"					10	9	7	5			13
14	15	TEX BENKEE (Victor) "St. Louis Blues March"			10	3	8						12
15A	14	LAWRENCE HOWARD (Columbia) "Ebony Rhapsody"			1								10
15B		KING COLE (Capitol) "Nature Boy"		1									10
16A		VAUGHN MONROE (Continental) "Tootle Ooole Doodle"		2									9
16B		STAN KENTON (Capitol) "Lover"			5			8					9
16C		LOUIS PRIMA (Victor) "1,000 Islands Song"		2									9
16D		ARTHUR GODFREY (Columbia) "1,000 Islands Song"							2				9
16E	6	FREDDY MARTIN (Victor) "Saber Dance Rhapsody"										2	9
17A		JULIA LEE (Capitol) "King Size Papa"								3			8
17B		ART MOONEY (M-G-M) "Baby Face"										3	8

**FIVE TOP
ALBUMS**

1
NELLIE LUTCHER
Capitol

2
"MEMORY LANE"
Victor
Vaughn Monroe

3
"AT THE PIANO"
Frankie Cole
Columbia

4
"GOOD NEWS"
Orig. Cast
M-G-M

5
"GOES TO TOWN"
Dorothy Gray
Capitol

Disk Jockey Reviews

SWINGING AT THE SUGAR-BOWL
With Fred Reynolds
Sat., 12:30-1 p.m.
CHICAGO TRIBUNE
WGN, Chicago

Fred Reynolds, dialog writer of the "Harold Teen" comic strip, portrays that perennial adolescent of the Chi Tribune-New York News syndicate in this juve-angled session, which preceded April 5. Show will parallel the cartoon career of Teen, who is sketched for a black-and-white debut as a doozy.

Reynolds' patter is right out of the Teen balloons, but he falls short in the larynx department. Voice has undertones of maturity at odds with the Teen stereotypes. Pitch comes in somewhere between the vocalities used in creating Henry Aldrich and Dagwood.

Disks on opener were introduced as requests from characters in the strip. References to "Brick Jackson" were somewhat overworked, but that's understandable since Jackhouse is patterned after Jack Brickhouse, WGN's sports service manager.

Well-balanced disk lineup ranged from Benny Goodman to Peggy Lee, with a passing nod to Dixie Land. Reynolds' comments on side-men were valid and informative.

JAM SESSION
Marshall Small
Saturday, 5-6 p.m.
Sustaining
KUTA, Salt Lake City

Marshall Small whips out a smooth, easy to listen to half-hour, by following the simple, and not sufficiently appreciated technique of taking it easy. He has a nice

voice, but he doesn't sound as if he's in love with it. Intro to the disks, which are on the hot side without being too deep in jazz, are short, informative, and casual.

Small lays out the sugar, but still manages to get across with an intimate appeal. He gives the listener an idea of the background of the tune, the artist, and then spins his disk. Every so often he makes with a joke, but he quite obviously doesn't expect any real yaks, and he doesn't go in for that disk jockey plague, wild gufaws over his own efforts at humor.

Maybe it seems that Small's chief virtues are the things he doesn't do, but in these days when every platter spinner is trying to be a character, it's a relief to listen to a guy who figures that maybe the people at the loudspeakers are just as happy when they get a bigger share of music than talk. Small is the kind of jock you can listen to while you're reading, or you can give him all your attention. Either way, he turns out a solid session of entertainment.

Longhair Selling Of Kenton Album by Cap

Capitol Records will try for approach to the marketing of Stan Kenton's future album titled "Presentation of Progressive Jazz." Material on these disks is of such a nature that Capitol believes it belongs in the realm of classical music, and will endeavor to induce longhair disk shops to carry them.

Album is to be released within the next few months; there is no definite date.

Music Notes

Charles Laughton has plattered few sides of religious disk for Decca. No music was used.

William Lava will cliff score for "This Side of the Law" at Warner studios. Deep River Boys inked for stand at New York Strand theatre, starting April 15. Marion Ruess in this week for three weeks at Slapay Maxie's. Comedian Billy Vine in, too.

Leith Stevens assigned as musical director for Johnny Payne-Dunne co-star, "Arcady," at Universal International.

Leigh Harline set to cliff score for RKO's "The Boy With Green Hair." Pat O'Brien, Robert Ryan, Barbara Hale star.

Jack Brooks and Saul Chaplin have inked three times for John Beck's "The Countess of Monte Cristo." Sonja Henie star at Universal International.

Hugo Friedhofer inked to score "Take Three Tenses" for Samuel Goldwyn.

Ralph Burns has completed scoring of Gene Kelly's upcoming "Tom Thumb" and Richard Woody Herman orchestra for which he arranges. In Columbus, O., Jessie Price has installed his tube Rega.

Sam Bernadino, for indet stand.

Lena Horne inked for two-week stand at five nightclubs in Vancouver, B. C., beginning April 19.

Universal-International inked Tex Willmer to star in "The Great Escape." Success of initial two-reeler, "Smoke, Smoke, Smoke," led to new pact.

Jack Brooks and Saul Chaplin, "The Countess of Monte Cristo," to be produced by John Beck.

Frankie Laine concerting in Indianapolis, March 21; Louisville, April 1; Cincinnati, 2; St. Louis, 3; Toledo, 4; Buffalo, 5; Pittsburgh, 7; Cleveland, 8; Dayton, 9; Columbus, 10; Akron, 11.

Tour is being sponsored by Mercury Records and being handled by Norman Grant.

Adolph Deutsch has been picked by MGM for scoring and conducting tour.

N. J. Hartford has joined Pan-American Records as publisher.

Leona Sues and Kermit Goel clefied "Don't You Leave Me" for Columbia.

Joe "Heart of the Blues," Rodgers and Hart tune, "The Lady Is a Tramp," from the hit musical, "Babes in Arms," will be sung on screen for the first time in Metro's "Words and Music," Rodgers and Hart biopic.

Lena Horne will handle vocals and also sing "When and Where" with Serge Walter and Jack Brooks will clef two times for "Rogues Regiment" at U-I.

Bands at Hotel B.O.'s

Band	Hotel	Weeks	Start	Total
Ernie Coleman	Waldorf (400); \$25	26	2,225	56,250
Dick Jurgens	Pennsylvania (400); \$15.00	6	1,775	9,200
Snip Fields	New Yorker (400); \$11.50	6	1,200	6,900
Johnny Pineapple	Lexington (300); \$11.50	73	800	65,250
Movember Walk	Roosevelt (400); \$11.50	3	1,350	4,500
Buddy Marino	Commodore (400); \$11.50	3	1,350	4,500

*Don Richards-Robb. Lamouret at Waldorf; Ice Show at New Yorker.

Chicago

Skinney Ennis (Empire Room, Fisher House; 650; \$3.50 min.-11 cover). Easter week bolstered sagging grosses. Fancy \$3,500 daily.

Herbie Fields (College Inn, Sherman; 650; \$2-\$3.50 min.). Kay Starr, Fields money \$300.

Chuck Foster (Boulevard Room, Stevens; 650; \$3.50 min.-11 cover). Ice show getting fine reception. Slit \$4,200.

Ray Morton (Mayfair Room, Blackstone; 900; \$3.50 min.-11 cover). Lucienne Bower drew 2,100.

George Olsen (Marline Room, Edgewater Beach; 700; \$1.50-\$2.50 min.). Continues well on extended run. Tidy \$1,400.

Los Angeles

Joe Belchman (Ambassador; 900; \$1.50-\$2). Week 1,720 tabs.

Jan Garber (Biltmore; 900; \$1-\$1.50). Poor 1,800 covers. Holy Week slashed grosses.

Joe Belchman (Ambassador; 900; \$1.50-\$2). Strong 2,430 tabs.

Jan Garber (Biltmore; 900; \$1-\$1.50). Hefsy 2,850 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trinano; \$1-\$1.15 adm.). Closed Sunday 4 (after tremendous 17,200).

Mary Gould (Cheer Parade; 500; \$3.50 min.). Jack Cole dancers, Jackie Green and Connie Haines picked up nicely. Handsome 4,000.

Edy Howard (Argon; \$1-\$1.15 adm.). Heavy 13,000 for first stanza. Ray Kessel (Blackhawk; 500; \$2.50 min.). Easter night biggest week in some time. Nifty 2,600.

(Los Angeles)

Charlie Spivak (Palladium B., Hollywood, 2nd wk.). Fair 12,000 callers.

Charlie Spivak (Palladium B., Hollywood, 3rd wk.). Very poor 8,200 callers.

Rhapsodette, New Indie, Will Deal in Kidisks

Hollywood, April 6

Rhapsodette Records, new Coast indie label, has been formed by Mortimer Singer, Robert S. Butts and L. McDonald. Firm will deal in kiddie and novelty platters primarily and branch into outsmes after wax ban is lifted.

Singer is also affiliated with Rhapsody and Clover labels. Butts, attorney, and McDonald are new to the platter field.

TOUTS FETE WARING

Coast songpluggers turned out en masse for luncheon in Fred Waring's honor at Tom Breckenham's last week.

Waring, on vacation here, was toasted by 95 contactmen.

On the Page

Continued from p. 45

orch for eight weekend stands at Casino Gardens ballroom, starting April 9. Gardens will open on full-scale basis after April 11.

May 29. Jan Savitt outfit and Jack Durant at Flamingo, Las Vegas.

Frankie Laine band with vocalists: Nan Wright and Gregg Lawrence; at Columbia's N. Y. Radio making a two-reel short.

Stan Kenton band inked for jazz concert at Oakland and June 17, and another band at San Francisco Opera House, June 30. For each date, band gets 50% of gross.

Chicago

Chi office of Mood Music closed.

...Sherman Hayes returns to Martindale in June, following Wayne Greig.

Eddie Hubbard, WIND disk jockey, off "ABC Club" due to illness.

Dave Gerosky, WMAQ spinner, "Two Ton" Baker, Sony Howard and Mel Torme taking turns as sub.

...Paul Hild of McConkey's Kansas City office joined Mus-Art's band department.

...Jimmy Fothergill, who was at Bill Green's, Pittsburgh, into Kenwood Park, May 24.

...Chick Kardalos, contact man for Morris Music, to New York to bedside of ailing mother.

...Charlie Spivak set for Aragon Ballroom, in July.

...Joe Venturi headlines next show at Sherman hotel, April 23.

...Bob Berke into Pla-floor, Kansas City, May 20, eight days.

...Betty McGuire All-Girl orchestra into 400 Club, Dodge City, Kan., Monday (6), two weeks.

...Jimmy Featherstone into Oh Henry hall, New York.

...Louis Armstrong debuts couple weeks at Riptide.

...Calut Cabut City, May 11.

...Craig Arrangers doing special material for Keith Dennis.

Dynamic instrumental—recorded by ARTHUR FIEDLER (Victor)
CAMARATA (London)

FEDDIE

MILLS MUSIC, INC.
1619 Broadway • New York 19

Watch for the New Dance Sensation

"THE MEXICAN SHUFFLE"

as Featured by

XAVIER CUGAT

on Columbia Records

PEMORA MUSIC CO., INC.

1650 Broadway, New York 19

U. S. ENGINEERS CAN'T STOP THIS TIDAL WAVE FROM THE PACIFIC!

WHEN VERONICA PLAYS THE HARMONICA

(DOWN ON THE PIER AT SANTA MONICA)

M-G-M RECORD 10145

A JUKE BOX SMASH!

Recorded by

THE MCGULGAYS

JIMMY AND MILDRED

APPEARING BY POPULAR DEMAND ON

EDDIE CANTO SHOW

NBC — APRIL 8TH

ALSO APPEARING ON

MARK WARNOV'S "SOUND OFF," APRIL 12, CBS

COMMAND PERFORMANCE, APRIL 20, OVERSEAS

Thanks Johnny Mercer, It Was Great Appearing with You on the "Call for Music" Show, March 26, CBS

Radio—ARTISTS AGENCY, BEVERLY HILLS

Publicity—BOB WEISS, BEVERLY HILLS

Written by TOMMY MACK and THE MCGULGAYS
DUCHESS MUSIC CO.

VOCAL ON "VERONICA" BY PATRICIA KAREN

P. S.: "VERONICA" IS GRATEFUL TO ALL THE DISC JOCKEYS FOR PUTTING HER WHERE SHE IS TODAY!

Songs with Largest Radio Audience

The top 31 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Pezzin, Director.

Survey Week of March 26-April 1, 1948

A Few More Kisses	Patmar
April Showers	Harms
Big Your Pardon	Robbins
But Things In Life Are Fresh	Crawford
But Beautiful—"I" Road to Rio"	Burke-VH
Cincinnati	Simon
Easter Parade	Beila
Golden Earrings—"Golden Earrings"	Paramount
Haunted Heart—"Inside USA"	Williamson
Hokey For Love—"Cashab"	Adams
I May Be Wrong	Advanced
I Never Loved Anyone	Dreyer
I'll Never Say "I Love You"	Mood
I'm Looking Over a Four Leaf Clover	Remick
I'm My Own Grandpaw	General
Largo Largo-Lili Bolero	Shapiro-B
Love Is So Terrific	Mollin
Manana	Barbour-L
Now Is the Hour	Leeds
Cool Looka There, Ain't She Pretty	Leeds
Planissimo	Santley-Joy
Saber Dance	Leeds
Saturday Date	Southern
Serenade Of the Bells	Melrose
Spring in December	Leeds
Tell Me a Story	Laurel
Teresa	Duchess
There Ought To Be a Society	Dreyer
What'll I Do	Berlin
You Were Meant For Me—"You Were Meant"	Miller
You're Too Dangerous Cherie	Harms

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Pezzin, Director.

Baby Face	Remick
Ballerina	Jefferson
Brass Band From Brazil—"Angel in the Wings"	Morris
Bye Bye Blackbird	Remick
Dickey-Bird Song—"3 Daring Daughters"	Robbins
Don't Call It Love—"I Walk Alone"	Famous
Wouldn't Be Surprised	Republic
I'm a Comin' a Courtin' Corabelle	Dreyer
I've Got a Feeling I'm Falling	Santley-Joy
Let's Be Sweethearts Again	C-P
Mary Lou	Mills
My Cousin Louella	Shapiro-B
My Sin	Chapell
Stars Will Remember	Harms
Thoughtless	Peist
Treasure Sierra Maestra	Remick
When You're Smiling	Mills
Who Put That Dream in Your Eyes	Stuart
You Turned the "Tea On Me"	Fox
You're Gonna Get My Letter	London

* Legit Musical. † Filmmusical.

Marie Sachs, Columbia disk exec in and out of New York again on Distrib. visit.

TELL ME A STORY

LAUREL MUSIC CO.

1419 Broadway
New York

TOMMY VALANDO

"SLAP 'ER DOWN AGIN, PAW"

CHOICE MUSIC, INC.

Great Records, Prof. Mer.
9100 Sunset Blvd., 1572 Broadway
Hollywood 46, Cal. New York, N. Y.
CReatvis 1-5254 Columbia 6-7880

OUR PARTY LINE, No. 1
51 Digs (5141) of Comedy Material (Gaz.
Comedian, Mimicry, Arts, Male and
Female, Yachtclub, etc. Pat's World and
A handy Reference File of Modern COMEDY
ONLY \$1.00 POSTPAID
DAWSON MUSIC CO., INC.
1605 Broadway, Dept. Y New York 19, N. Y.

Summer Band Biz

Continued from page 45

executives, a definite leaning toward a buyer's market, which hasn't existed since before the war, when the booming band business attracted droves of wellknown sidemen who turned leaders, plus the moneyman to back them.

Strangely enough, some executives have during recent months shifted from the idea that the band business needs new names to limit it out of the box, doldrums. They have been witnessing the clicks of comparatively unknown leaders on records during the winter and have watched these amount to comparatively nothing extra at the box, as a result of the disk hits. And they have come to the conclusion that the best bets are still the standbys, the top names of the old days.

Execs reason thusly: leaders such as Tommy Dorsey, Harry James, Benny Goodman, Woody Herman and all others in that category are widely known. They don't have so far to build if any manages to make a hit recording, whereas an unknown, even with a hit record, must struggle through the general public apathy toward dance bands. Even if he manages it, he must continue to make hit disks to establish a name as strong as the above-named maestros. Today's public reaction cannot be assured on the basis of a one-hit start.

All this theorizing, however, is aside from the fact that the feeling around band agencies is considerably bluster in view of bookings already sealed over the summer. And since one-night operators have shown willingness to reduce admission prices where leaders' price demands allow it, they feel better patronage will inevitably complete the picture.

An unusual set of bookings will bring two name bands, Vaughn Monroe and Lionel Hampton, into Albany on the same night, April 8. Monroe at the State Armory, Hampton at Mid-City Park, on Albany-Troy Road.

Decca Headliners

LOUIS JORDAN

Out with another solid hit—

INFLATION BLUES
REET, PETITE, AND GONE

Decca Record #24581

Still in the groove...

BARNYARD BOOGIE
HOW LONG MUST I WAIT FOR YOU?

Decca Record #24500

ANOTHER WINNER!

LOUIS JORDAN'S ALBUM, VOLUME II,
a new collection of your favorites No. A-645



MARTHA DAVIS

A NEW DECCA ARTIST
WITH TWO GREAT RECORDS!

'TROUBLE IS A MAN
OOH—WEE

Decca Record #24585

and
CINCINNATI
HONEY, HONEY, HONEY

Decca Record #24535



EXCLUSIVELY ON

DECCA RECORDS

AGVA Retains Stringent Rules On Resorts Despite Exit of Shelvey

Assumption that the departure of Matt Shelvey as top man with American Guild of Variety Artists might relax stringent rules he set down for entertainment rooms of summer resorts and mountain circuits, is posing a problem for AGVA.

Consequently, Dave Fox, assistant national director of the talent union as well as head of the N. Y. local, has called a series of conciliatory meetings this week. First session, set for today (Wed.), will be attended by a committee representing performers who play that territory annually. Later in the week similar confab will be held with agents booking the territory and reps of the operators. Purpose is to set a formula of operation for the coming season, which starts about Decoration Day.

Confab Set

Fox has called the meetings in advance of the season so that all sides involved may know real differences and arrive at set medium opportu-

operators and the union on a clause of the AGVA contract, as set by Shelvey, that all performers playing the spots must be booked on premises of employment or within three miles of such spots.

It also provided that they were to be given accommodations equal to that of paying guests and similar food. Where performers were working off groceries, it called for operators to convey performers safely to and from their employment point. "There was considerable discussion among operators on this matter which resulted in a lack of uniformity, which was eventually adjusted by the union."

Since most spots only play actors on a weekend basis, they argued that holding rooms vacant for performers' accommodation had been a loss to them, while they could have otherwise rented same to paying guests at \$75 weekly or better. It's the opinion that AGVA will not budge on this point in the coming season.

SHELVEY ON TRIAL

JUNE 7 IN ATLANTA

June 7 is the date set for trial here of Matt Shelvey, former national administrator of the American Guild of Variety Artists, and Arthur Kaye, ex-AGVA regional director in Miami.

They were recently indicted by an Atlanta grand jury on two counts of fraudulent conversion. The pair are charged with getting a total of \$25,000 from the Henry Grady hotel here as a "contribution" to the AGVA six years fund, for the privilege of conducting summer shows in the Paradise room of that hotel. They alleged that the money never reached the AGVA treasury.

N. Y. Commodore Hazy

On Summer Opening

Commodore hotel, New York, is uncertain about whether its Century Room will be kept open for supper all summer despite the fact that the territory went to some expense last fall to install air-conditioning. Whether back it definitely is, is a matter yet to be decided, and the last period for the first time, but now may use a small group and open for dinner.

The room is also used for luncheon.

NEW ARENA FOR AKRON, O.

Akron Arena Co., Inc., will build a new \$1,000,000 sports arena in Akron seating 8,000.

Principals are Bill Reed, who formerly managed the Iceland rink here, Bill Griffiths and Joe Palmer.

Cabot and Dresden have been signed for the Stadium, London, starting May 31.

Nitery Op. Booze Agents

Held on Barbary Charge

Youngstown, O., April 6.

Paul Alvino, operator of the K-Club club, has been booked over to the city jury on charges of attempting to bribe two state liquor agents. The two agents are under indictment themselves on charges of trying to get \$2,000 in bribes from Alvino.

Meanwhile Alvino's liquor license has been suspended by the state liquor board, for alleged stolen sales.

Cole Circus Nice

Ringling in Philly

Philadelphia, April 6.

The Cole Bros. Circus will play here if Ringling Brothers, Barnum & Bailey decide to pass up Philly in dispute with the Fire Marshal's office.

John J. Quinn, Municipal Stadium concourse, said he will promote the Cole Bros. appearance here, possibly in Yeadonfield Stadium, from May 20 to 25.

Fire Marshal George J. Gallagher has barred the Ringling Bros. circus from the site if formerly used on the grounds that the circus was a fire hazard. After casting about in Philly for another spot, Waldo T. Tupper, general agent for Ringling Bros., said "It looks quite probable that we will pass up Philly altogether."

However, Roland Butler, circus P. A., has conferred with Commissioners in neighboring Upper Darby Township with a view of obtaining a suitable site just across the Philly county line. Ringling would set up its show there from May 24 to 28. Butler said.

Cole Brothers, however, apparently is leaving no stone unturned to take advantage of the huge Philly circus biz if Ringling Bros. fails to show here. Quinn, the Philly representative, said that Ellis Gimbel, department store exec, and Frank Eshbaum, nitery exec, who annually buy pictures of children to the Ringling circus, would be given blocks of free tickets to the Cole Bros. show.

Grace Hayes Buys Into

San Fernando Valley Spot

Hollywood, April 6.

Grace Hayes has bought half interest in the "Big Top" San Fernando Valley, surrounding 50% of the club has been retained by Margaret Lay, owner of the building in which nitery is situated.

Owners' present are undecided as to whether to close the club and what kind of a show policy to install.

Rajah, Reeking, Scraps

Stagewhore for Summer

The Rajah theatre, Reading, Pa., will drop stagewhore for the summer, May 21. Reeking plays three days of the week on just half of week, booked by Eddie Sherman, New York agency.

Reeking will be resumed in the fall.

ENTERTAINMENT AND SPORTS STAFF

Tele Competish Not Worrying Vauders; Pix, Stageshows Will Retain B.O. Pull

Presentation houses will be able to compete with television if co-operation with Hollywood producers is enlisted, according to shovmen who do not view video as the kiss-of-death for in-person entertainment. It's felt that big budgeted pictures and stageshows will do it.

Bookers reason that people will gladly pay for high entertainment spots. The big budgeted pictures of amusement will be available for free over the tele receiver. The shovmen say that despite the money that will be poured into the new medium, bulk of video entertainment, except for special events, will be along low-budgeted lines. This type of show will not be able to stand up against the combination of expensive Hollywood product and well-known stage presentations that vaude houses will have to use.

They feel that people will still want to pay for something really different, rather than accept mediocrity for free.

This argument is buttressed by

the belief that with the high cost of television programming, video budgets will most likely be on a par with that of radio shows. Even if an advertiser spends as much as \$25,000 weekly for a show, the layout will still offer no comparison to a super-budgeted Hollywood product.

It's just a matter of giving bigger and better shows than tele can offer, according to theatre bookers. People still will want to go out, it's declared, and one in the entertainment business, they'll want something they can't get at home.

The bookers say that theatres, will still be paying dividends no matter how strongly entrenched video becomes. Hollywood will have to go back to the high budgets, and video will help build attractions for theatres. It's pointed out that Danny Kaye's popularity increased tremendously when he started making pictures. Consequently, amusement theatres, a similarly pay to see faves established via video.

LUCY MONROE'S CUFFO

TOUR OF VET HOSPITALS

Lucy Monroe has signed for a tour of hospitals under auspices of the Veterans Hospital Camp Shows. Miss Monroe, who'll perform gratis, will play for the long term patients in San Antonio, Waco, Temple and Amarillo, and then travel to New York to participate in "I Am an American Day" ceremonies.

Snowshoe Bullfight

To Make Mexican Debut

Mexico City, March 30.

The world's only Canadian bullfighter has bowed on his first test in public at Tlalampetate, State of Mexico, just over the border here, Sunday (6). He is Raymond Dube, 23, French-Canadian, native of Fairview, Ont., who has passed his first first test, in private, under veteran Spanish and Mexican forefathers. Dube hopes to go as far as Seville as his Sidney Franklin of Brooklyn, only American bullfighter.

Dube has been a book salesman in Mexico for two years. Says he became interested in bullfighting from plays, plays and mag stories, and believes he's of "instator make"—what it takes to kill bulls spectacularly in public. He is a Mexican and he has a 15-month-old daughter. If his Tlalampetate test is successful, Dube will keep on going, with both eyes on personation on stage, in nitery and pic, a la Franklin.

Peck's Vaude Unit

Pittsburgh, April 6.

Jack Peck, veteran screwball, is coming on at Nite Court of Fun to form his own crazy house comedy unit with couple of colleagues, Henry Blue and Harle Simon.

Place has been losing its talent list right and left. Lately Harry (Boogie Woogie) Sherman recently pulled out of Nite Court after a run of six years he took a piece of a private club in same sector at which he's also the featured entertainer.

New Village Nitery


Billy Carlo, interior decorator, has taken over the former Red Lantern, Greenwich Village, N. Y., and after extensive alterations will reopen the Merry-Go-Round.

Entertainment policy has not been set as yet.

Elyzia, O., Nitery Burned

Elyzia, O., April 6.

Gartner's Inn was destroyed by a \$75,000 fire on March 28. The building was recently remodeled and enlarged.




THE COLSTONS

Currents
PARAMOUNT THEATRE
New York City

Management
HARRY A. ROMM

HARRY A. ROMM

The Exclusive and Sensible



LAURETTE and CLYMAS
"DANCING" STARS
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A NEW LOOK!
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"BIG TIME"
Walter Winchell

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WALTER WINCHELL SAYS:
"Valdo and Princess Pat Starline."

Personal Representatives:

ROBINS BROS.
Suite 309, 900 Bldg., New York
Phone: Circle 6-2144

Booking: M.C.A., New York

WORLD RENOWNED MENTALISTS

VALDO AND PRINCESS PAT

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Portuguese Film Ops Oppose Tax-Insituted to Revive Vaudeville

Lisbon, March 23. With vaude and legit hits at low ebb, the government has proposed a fund which would serve for granting subsidies for provincial productions as well as providing for the creation of a new "workers' theatre." The experimental theatre would also be created for developing new talent.

Financing scheme is being worked out by Antonio Ferro, secretary of the Ministry of Information. Under his plan all operators of first-run filmhouses would be required to contribute to the fund on a new special tax. These theatres already are compelled by law to book stagehouses for at least four months of the year.

While some theatres presenting live productions admittedly have met with difficulties, management of the first-run filmhouses feel it's unfair to have a rebirth vaude through a tax similar to theirs. Film ops are reported willing to pay imposts up to \$2,000-\$3,000 to avoid introduction of the proposed tax.

Ferro, incidentally, has made some efforts to aid vaude by forming an organization known as "Stages of the People" whereby prizes and awards will be given to playwrights and amateur thespians. Currently there are only three stages for vaude in Portugal, besides the state-owned San Carlos Opera House and the National Theatre.

TIVOLI, SYDNEY, RESUMES VAUDE BILLS IN MAY

Sydney, March 25. Tivoli, key house here of the Dave Martin vaude loop, is due to resume vaude with a new bill. Martin is now in the U. S. booking talent.

Tivoli is on lease to D. D. O'Connor, British Columbia. The Council-Forers for the run of the Ballet Rambert, currently playing to sock rattle, after the Old Virginia, a company, headed - by Sir Laurence Olivier and Vivien Leigh, will play Sydney run at the Tivoli.

Martin will no doubt bring in a musical comedy from time to time but he is in the preliminary arrangement with Actors' Equity on talent importation, vaude-revenue will take most of the Tivoli's playing time.

Paul Draper, Larry Adler Return for N.Y. Roxy April 28

Paul Draper and Larry Adler have been signed for the Roxy theatre, N. Y., starting around April 28. Duo have been teamed in concert, but this is their first time being teamed in vaude. Their talent will comprise Gall-Galli and Hollier Show.

The singer-actor layout follow the show headed by Ed Wynn, Dick & Dot Kemp, Three Rocks, and the Comedian duo. The duo will work up at the Paramount last week, but were included on the bill because they had been doing some work with Wynn, when they appeared at the defunct Carnival, N. Y., which Sammy Rauch, N. Y. boxer, wanted in the program.

Current show, which stays five weeks, will be played without the Art Mooney band. Decision to play a fifth week was made late in the week, previous commitments of Mooney. There will be no replacement.

Annarts for Palladium

Pittsburgh, April 6. John and Rene Arnaut, veteran vaude act playing N.Y. City, here are set to open at Palladium, London April 26. They said that Elizabeth next Wednesday (14). Elizabeth follows Martha Raye into the British vaude circuit.

This will be the Arnauts' first European engagement since 1938. They intend to remain in the Continent for some time following the Palladium date and are also lining up number of French bookings.

K.C. Tavern Owners To Curb Slot Machine Activity

Tavern owners on the Kansas side are going to take it upon themselves to do their own policing. Martha Raye is coming to Kansas and formed the Wyandotte County Retail Tavern Owners' Assn. The group's first project will be self-cleaning program, according to Clyde Dewey, assn's pressy. The organization follows recent drives by the authorities against slot machine sites within the county. John Theroff, Wyandotte County Sheriff, teed off the campaign recently when he smashed over \$4,000 worth of machines. The slot boarders had been seized in raids March 8 and were ordered destroyed by C. C. Myers, judge of the city court.

Moss Indicted For Tax Evasion

Nat Moss, pressy and secretary of 400 Restaurant, Inc., a defunct midtown N. Y.inery, was indicted March 25 for tax evasion. In which charged him with "attempts to evade and failure to pay federal income taxes." He is charged with \$70,000. Operating the spot for about three years he allegedly falsified tax returns. In 1943-1944 he paid the first five months of 1945 while his true tax for that period was to be \$24,000.

Indictment claims Moss collected the Federal imposts from his patrons and converted the monies to his own use. If convicted, the 35-year-old nitery op is liable to 32 years imprisonment and a fine aggregating \$120,000. In addition he can be tagged with a civil suit to recover the taxes he failed to pay along with his associates. Now in Florida, the honifaced was associated in operation of the old Hollywood Hotel, at 1900 Broadway, and also was with the Famous Door, N. Y.

Berie Pinchits For Kay Thompson When Stage Accident Upsets Her

The Directorate, N. Y., which had a boff prent Friday (2) with Kay Thompson and the Williams Bros., ran into on Sunday (3) mechanical difficulties with its stage, which cancelled the show. The revolving platform, which is still to work perfectly, jammed and a busby who had been trying to get the platform to turn, had his arm caught in the mechanism. The busby, who was rushed to the hospital, died. Thompson was too shaken by the incident to go on.

Berie Pinchits was in the audience and jumped into the breach, giving a full show and satisfying the customers to the extent that they were scheduled to leave at 10:30 Saturday minimum. Difficulty was corrected for subsequent shows.

Martha Raye Will Tour Provinces After London

London, April 6. Martha Raye will be the first major American name to play the theatres in the provinces. Following her run at the Palladium, London, Miss Raye will start on eight openings in the smaller towns, starting in Glasgow on Saturday. Miss Raye is proving a terrific draw in her London stand.

Martin's London Date

London, March 25. As a result of Charles and Queen's recent trip to America, Tony Martin opens at the Palladium March 26 and Abbott & Costello July 5. Several other big names are pending.

Film Audition Pays Off The Whirlwinds, roller skating act touring with "Shating Vanities" are convinced that auditions by film can hit pay dirt. They made a trailer of their act and forwarded it to Leon Newman of the Mark Ledy office.

Newman run off the footage for Harry Levine, Paramount booker, who set act for Olympia, Kansas City, April 10. They'll open with "Vanities" a week prior to the Florida date.

Broder Resigns Dual Post With N.Y. Agents Assn.

I. Robert Broder, last week resigned as counsel and executive secretary of Artists' Representatives Association. Resignation was a disagreement with the A.R.A. at a meeting last week. Broder, a resident of London, handed in his resignation. No success has been appointed as yet.

The board meeting was adjourned until the members were in their way home when a tiff started at Al Rickard, of the Arthur B. Woods Agency, and Broder. Items such as what was considered high operating costs of the group were brought up. Several members considered that Broder's \$8,000 salary plus expenses was too costly for an annual salary.

The organization's total budget runs around \$13,000. Of which something around \$9,000 went to Broder.

Broder spearheaded the formation of the group in 1936 and has since served as counsel. He was executive secretary as well, a few years ago. This step was taken after the A.R.A. problems with the American Guild of Variety Artists were discussed directly with top management. The organization is going through AGVA council.

The A.R.A. board is expected to meet this week in an effort to name a successor to Broder. Several names have been proposed, including theatrical attorneys Lou Randall and Jack Katz. Some Board members favor the formation of a board to handle Broder's former chores.

With the growth of membership from 30 members in New York in 1939 to more than 300 all over the country, his duties with the organization were increasing to the point where he felt that, in justice to his clients, he had to give up his work with A.R.A.

William Kent, pressy of the Assn., said at the meeting that the Board of Governors held following the receipt of Broder's resignation. The resignation was accepted with regret at Broder's withdrawal after eight-and-a-half years of faithful and untiring service. He further stated that he hoped that Broder's advice and counsel will continue to be of assistance to the future.

Det. Cafe Op Fined, License Suspended

On Lewd Show Rap

Detroit, April 6. For permitting a dance number in its show, which was "lewd but not obscene," the liquor license of the Chevy's Show Bar was suspended for 30 days. The bar is owned by the Liquor Control Commission.

At a hearing before commission, Miss Bar was charged with having deleted the dance when he learned one woman performer had gone before the board of decency.

"I broke my contract with the booking agent and ordered her from the premises," Jarvis said. On 30 days suspension of the license, since this was the sixth violation against him. Twelve before, police said, Jarvis staged indecent exposure. He was fined for serving drinks to minors and staying open after legal hours. He was fined \$200, in addition to the 30-day closing.

Myron Cohen 'in for two dates at the Town Casino, Buffalo. He does four days starting April 12 and a week beginning May 31.

Frankie Laine's Harem, N.Y., Booking May Justify Ideas on Juke Faves' B.O.

New Healy's Cafe, N.Y., Set to Preem Shortly

Work has been resumed on conversion of the former Thomas Healy's Golden Glades, N. Y., into the newer Healy's Cafe, now that the contract for the building has been ironed out. Spot had been scheduled to preem some months ago but was held up by various delays. New enterprise will be ready for opening later part of April.

Tom Healy, son of the late Thomas Healy, and Dan Healy (not related). Due to delayed opening the latter is undecided upon entertainment policy for the room. He will probably operate a couple of acts for summer months and expand its talent budget in autumn.

AHA Makes Pitch For Cut in 20% Tax

Washington, April 6. This week may see some results of the amusement industry's efforts to have wartime enacted 20% tax on nitelites. According to inside word, there are several proposals probably before the Ways and Means committee, with one group working toward revision to 5% pre-war level.

The Committee is expected to take some action this week or next. The American Hotel and Motel Assn. has been working actively for reduction of the 20% tax. The AHA had been trying to recommend a proposal that would reduce the tax to 5% but present rate of revenue would be maintained by making all rooms with music subject to tax. AHA rejected this plan on the ground that only a small number of hotels and motels would be affected. AHA has given the Committee figures showing that tax returns from hotels and motels are running downward if present levels are maintained.

Illness Kayos Ellington's Apollo, N.Y., Date, Band Carries on With Guesters

Duke Ellington, bandleader-composer, was reported doing nicely after undergoing operation for kidney ailment at the Harkness Pavilion, N. Y., Monday (5).

Despite absence of the maestro his band went in at the Harlem Apollo on Monday (5) and continued on with Friday and Saturday, and with Una Mae Carlisle, sepi songstress, taking over on Sunday for the remainder of the run. All future bookings, however, will be cancelled and became pending Ellington's recovery.

Richman, Murray Top Riviera, N.J., Opening Bill

Harry Richman and Jan Murray will headline the opening show at the Riviera, P. L. N. J., starting May 1. Deal for Richman hit \$10,000, Murray \$5,000. The act to the Harem, N. Y. However, latter released him since spot intended for the Harem had been taken by the Rit Zros, who open April 15. Richman is getting the highest salary in New York in vaude. He's reportedly inked in for \$5,000. Riviera has also signed the Catalina samba crew and Walter Nye band.

Sarah Vaughn's Concerts

Singer Sarah Vaughn begins a concert tour in New York City April 18, promoted by Norman Granz. Singer will cover 21 cities on the tour, accompanied by an orchestra of seven pieces. Cincinnati date is at the Taft theatre.

Frankie Laine's booking at the Harem, N. Y., starting April 18, may cause some basic changes in the thinking of Broadway nitelites. The spot operators have always regarded singers catering to jukeboxes as a minor side business. They have felt that a jukebox fave would only bring in a batch of business, but on a substantial, which would ultimately drive out more substantial customers.

However, there's been a change in the thinking recently. Agents have convinced operators that it's better to have a room full of minimum spenders than a handful of the usual run of customers. At least a few people in the room. They'll be collecting a lot of minimum checks. In a room the show is a consideration.

Besides, it's pointed out, start in booking the disk faves must be sure to book similar artists who has been evident in the rooms which book bands exclusively.

It's the case of Gene Krupa, the orchestra drew a batch of kids, and the rooms lost money. He was booked on a trip to some stands, the band made money for the operator.

Situation with singers on jukeboxes is similar. Similar situation. The first time around a disk fave may entice the youngsters for minutes, but on a substantial basis, returns will be greater.

At the Harem the chance operator of a disk fave is being minimized by the presence of Bettejace Kay on the same night. Similar situation. The standard run of nitery-patron, and with Laine bringing in the youngsters, returns is expected to come out all right.

AUTRY SETS NEW TOLEDO RECORD WITH 19c IN 2

Toledo, April 6. New attendance record of 8,900 was set at the Sports Arena, Toledo, last night by 19 performers. Gene Autry and his show appeared, topping the previous high set by Spike Jones and his orchestra, limited 1,800 were turned away. More than 6,500 persons, mostly children, were on hand for the Friday matinee.

The two performances took in \$19,000 (after taxes—\$22,000 for fore sales). Seats were \$1.25, \$2 and \$2.50.

New 'Water Follies' Set To Preem in Salt Lake City

Salt Lake City, April 6. Sam Snyder's "Water Follies of 1948" will preem here May 1 at the Coliseum. Show is slated to open with 15 performers, at \$2.50 top. Cast will feature last year's stars, including 1947's top star, Billie Holiday, performer, getting top billing. Others featured include "Fiddlers-on-the-Roof" stars, Gene and Doris, Corey, Impersonator, Norma Dean, Roger Nadeau, and Whisley Hart, billed as "The Singing Sensation." Danny Southern, vocalist; Loretta Layne, songstress; Doris Lee Long, ballerina, and Cecil Lewis, ballerina.

Latin Quarter, Chi, Folds

Chicago, April 6. The Latin Quarter folded last week. The Latin Quarter has been operating for some time, but just six months, with half dozen different policies, and has been paying off its bills for several weeks. AGVA finally pulled out acts March 28, but bands stayed on until the end of the month.

Also owed is approximately \$12,000 in federal taxes for 1947-48.

Noble Sissle's Concert Varieties Inc. has been chartered to conduct a theatrical and concert production budget of \$250,000, with a total stock of \$15,000. Directors are Noble Sissle, Paul Sissle and Calvin Sissle. Sissle is a partner in S. Feinstein, 1500 Broadway, was the attorney filing incorporation papers.

Letter in parentheses indicates circuit: (I) Independent; (L) Lowy.

[illegible][illegible]

include at least one legit house to the premises. Efforts are being made to find someone who will head that aspect of the setup, an assurance of support for booking of shows, etc., are being lined up. If the plan is to start in October, there will have to be quick action on inclusion of a theatre in the plans.

The original suggestion of having a legit house as the main building was made by Robert Horvath, executive-secretary of the American National Theatre & Academy. With the cooperation of Vinton Freedley, prez of the organization, Horvath was elected to the board chairman, he made the initial approach to Horvath. The idea was further discussed Friday (2) by Horvath, Brown, Freedley, Campbell and Clarence Derwent, under the heading of "legit equity."

gaining momentum from a show mainly pacing which starts moderately and pitches to a cool climax.

Their stuff is all special anemone modern such as "New Look, Bu-Said, One Face," "November 1970," "A Wrong Grammar Routine," etc. For a conservative hostility like the St. Regis their stuff is edited down a bit for benefit of the more conservative customer since their lyrical "sophistication" usually has been more "advanced." Team looks class and performance ditto. Abel.

WYMAN & WHITE
Sons
of the
Little Reunion, Miami Beach
Here's a couple of youngsters who show the talent, know-how and routine to make them ready for top cafes, vaudeurs or musicomedies. While the male half is handsome, lead who reminds of a young

DOROTHY CARELESS
Sings
13 Mins.
Bradley, N.Y.

Dorothy Careless is a charming British import whose talents are familiar to British radio audiences and also to a sizable number of U. S. citizens through her songs before GI audiences during the

play to the camera—a natural enough instinct—the radio audience will suffer. You know how we resent a small studio audience enjoying some visual bit; well, that will be accentuated by TV-radio actors playing to a larger sight audience, via the iconoscope, where an even greater audience, that of the radio tuner-inners, will still be ignorant of any facial or sight values, stage business, makeup, etc.

If it's coffee, says another, the might be the non-caffeine sponsor who would over-dramatize the "benefits" of coffee that doesn't make one nervous, with business of not-drumming-on-the-table, and the like. That's where radio might become resentful and conceivable take umbrage at the network which, on one hand, plugs coffee over the air; but, with the visual advantage of TV, also plugs non-caffeine products.

This raises the proposition that TV and radio may have to become two separate and distinct things.

Apollo, N. Y.
George Kirby, Negro who impersonates Hollywood names, both male and females, has a slick turn that should go places. On appearance

Problem posed by comedy on te
is what to do about studio aud
ences. Most broadcasters are con
vinced that audiences will be nece

Disk Jocks in Vaude

Continued from page

The original suggestion of having a legit house in the garage building was made by Robert Breen, executive secretary of the American National Theatre & Academy. With the cooperation of Vinton Freedley, prez of the organization, and Lawton Campbell, board chairman, he made the initial approach to Horvath. The idea was further discussed Friday (2) by Horvath, Breen, Freedley, Campbell and Clarence Derwent, president of Actors Equity.

Requisite for Tele

code television is being taken away from them, as was radio, through

Radio showmen admit that whereas two or three soap operas or whodunits or quiz shows may be successful, one after the other, seen to have become accepted in radio with the addition of the visual component the result may be much different story. But the radio quick defeat because the radio men just buy the time and place in whatever shows they choose. Obviously the successive sponsors are competing or contemporaneous care ought about program collaboration.

another snowman, "might be compared to a crack Notre Dame team all seniors, graduating at one another the same time. That's the radio show business today where all the top stars are lined up along in years. It's the question whether some of them will even care about some of the things their technique for television. For one thing, too many have finished contracts which rule them out from video. Many of them, to borrow from Jack Benny, may be lonely, but they're all loaded. I can't say too many of our stars worry very much about making up, rehearsing lines to memory, week after week for 13 weeks. The idea of dual shooting, i.e. for the TV as well as the radio milieu, may produce hazardous results. It's a cinch that if they start

usually has been more "advanced."
Team looks class and performs
ditto. Abel.

WYMAN & WHITE
Songs
20 Mins.
Little Roumania, Miami Beach
Here's a couple of youngsters
who show the talent, know-how and
routining to make them ready for
top cafes, vauders or musicomedes.
White, the male half, is a young
some lad who reminds of a hunc

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Songs
13 Mins.
Bradley's, N.Y.
Dorothy Careless is a charming British import whose talents are familiar to British radio audiences and also to a sizable number of U. S. citizens through her songs before GI audiences during the

play to the camera—a natural enough instinct—the radio audience will suffer. You know how we resent a small studio audience enjoying some visual bit; well, that will be accentuated by TV-radio actors playing to a larger sight audience, via the iconoscope, where an even greater audience, that of the radio tuner-inners, will still be ignorant of any facial or sight values, stage business, makeup, etc.

If it's coffee, says another, the might be the non-caffeine sponsor who would over-dramatize the "benefits" of coffee that doesn't make one nervous, with business of not-drumming-on-the-table, and the like. That's where radio might become resentful and conceivable take umbrage at the network which, on one hand, plugs coffee over the air; but, with the visual advantage of TV, also plugs non-caffeine products.

This raises the proposition that TV and radio may have to become two separate and distinct things.

Her voice is essentially smooth and easily controlled in the lower registers, but has some difficulty when going into the upper tones. When she hits her stride voice shows flashy qualities, desirable for the intimate spots. Song selections, "J'Attendrai," "Touche" and "Down With Love," are keyed for smart audiences.

Once she gets used to this room she'll make a better dent on aud-

Apollo, N. Y.
George Kirby, Negro who impersonates Hollywood names, both male and females, has a slick turn that should go places. On appearance

with separate sales organization just as their programing differs.

Problem posed by comedy on te
is what to do about studio aud
ences. Most broadcasters are con
vinced that audiences will be nece

Disk Jocks in Vaude

CHART OF DATA

[illegible][illegible]

Must Create New Values

What's more, as with radio, the TV producers can't seem to think in new names or building new values. Like radio, which grooved vaudeville veterans into topfiffy bicyclist stars—radio, of itself created no stars, save an occasional Rudy Vallee—similarly TV wants ready-made values.

"What must happen," continues

On the other hand, the ad agencies are starting to hint broad of a 20% commission on TV shows claiming the overhead and the technique of servicing video programming calls for greater expenditures.

With TV programming coming the question of TV commercials. That's a problem already. If it beer, the film inserts show to

It's conceded that the peak radio was hit perhaps in '46 but none the less time billings and merchandise sales are still at peak figures, hence the radio diehards refuse to go along with the phonoscopy that, perhaps in time, T

sary to provide a means for the comic to judge his timing and delivery. Duplication of radio shows, however, poses the problem of what to do about the present-type studio audience for radio programs. Possibility that comedians, knowing they're on camera, will play to the camera instead of the audience forms another objection to such duplication.

Continued from page 1

Eigen, Bea Wain and Andy Baruch and Paul Brenner. Surrounding talent will include Sara Vaughn, Jerry Wayne and the Page Cavanaugh Trio.

Other shows have been set for Toledo, Detroit, Dayton, Cleveland, Buffalo, Syracuse, Rochester, St. Paul, Minneapolis and Omaha. In all cases, local jocks head the disc jockey and emcee teams, and the play with surrounding performers comprising singers and instrumentalists with a disk rep.

'Streetcar' 17-4 Margin a Surprise; Conjecture on Pulitzer Prize Winner

Naming of "A Streetcar Named Desire" by the N.Y. Critics Circle last week as the best new play of the Broadway season provoked more interest than usual in the drama. The two other winners were "I Am a Camera" and "The Time of Your Life." "Mr. Roberts" was fairly well known within the Circle that "Streetcar" would win but not by the 17-to-4 margin. The play, by Tennessee Williams, published on the morning (31) of the day the award was made, indicated the winner.

Playground buzzed over the win, and bets were made that the Pulitzer prize, due around the first of May, would fall to "Streetcar" (Barrymore). Disputations were based on the fact that "Pulitzer" is a race, and that "Streetcar" (Barrymore). Disputations were based on the fact that "Pulitzer" is a race, and that "Streetcar" (Barrymore). Disputations were based on the fact that "Pulitzer" is a race, and that "Streetcar" (Barrymore).

It's pointed out that the judges for the Perry "Tony" are quite a different set than the Pulitzer judges. The critics selected was a first-time win for Irene Seitz and a second-time win for Tennessee Williams, who "The Glass Menagerie" won in 1944, also won a Pulitzer. The critics selected was a first-time win for Irene Seitz and a second-time win for Tennessee Williams, who "The Glass Menagerie" won in 1944, also won a Pulitzer.

Discussion, too, were over the relative boxoffice value of the Pulitzer award and that of the critics. In general, being more highly regarded. Reason, being that the critics' sphere of influence is primarily New York City, and the Pulitzer prize is for the entire country.

"The Window Boy" (Empire) was named the best of the season's foreign imports, winning over "The Respectful Prostitute," 10 to 5. Three votes, went to "The Old Lady Says 'No'" and two for "Where Santa Walks," and couple of drops offered by the Dubin players, while one vote was cast for "Gulliver" on experimental play.

Observed that monetarily the Broadway season is being led by either "Streetcar" or "Roberts." Both have been selling out with a margin of at least 100 percent over their respective openings.

PLAY FOR ZIONIST CAUSE FOLLOWS POST SETUP

Although slated for one performance, a drama, "Sword By My Carnegie Hall," will be presented at the Carnegie Hall, N. Y., on Monday (11), is being produced along requests of the Zionist Union, under auspices of the Zionist Union, under auspices of the Zionist Union, under auspices of the Zionist Union.

It was given regulation contracts for the performance, being given after Sunday. The actors will be paid two weeks, the actors will be paid two weeks, the actors will be paid two weeks, the actors will be paid two weeks.

"Sword" has a union press agent and company manager, being supported by subscriptions from the organizations members.

Blames T-H 'Defect'

For D.C. Suit Nix

Washington, April 6. Suit of the Children's Museum of Washington against Louis J. L'Amour, on charges of featherbedding, is being fought by the museum, admitted Sunday (4). He blamed this on a "defect" in the T-H law.

The Museum, which puts on children's plays, filed against Nix with the Regional National Labor Relations Board last November. It was alleged that IA demanded more stagehands than were required to move the limited amount of scenery used in the children's plays.

Dorsey threw up his hands after Robert Donnan, general counsel for NLRB, dismissed the Museum's charges. Dorsey said the law was defective in that it gave the NLRB attorney the final decision on whether a complaint should be issued and a hearing conducted.

Big Actor Push

Against T-H Law

Though labor union suits are legally forbidden to contribute to election funds or campaigning, indications are that many actors as individuals will participate in the coming election. Their main fight would be to eliminate from Congress the T-H law.

Under the T-H-Hartley law no paper or magazine published through union funds can tell its readers to register for or against the labor curb law, nor may any union publication publish a list of names of those who are being tested in the courts howev-

The AFL has set up "Labor's League for Political Education," to circumvent certain objections to the T-H law. The League can enter the campaign where unions are forbidden to do so. AFL execs have been reported as suggesting that members of all affiliates, as individuals, go to the polls for contributions of \$1 each to support the League. Financing machinery of the League of Laborers, and contributions from Equity and its chorus branch will be suggested.

Equity has published the fact that the records of legislators who voted for the T-H law were published in the dailies last June 21 and 24. According to a T-H law, going to affiliates of the League and to affiliates of the League, "it would appear perfectly lawful to use labor union funds for the purpose of a drive to get union members and others to register, so they may vote, as long as the purpose of a drive is set up with the advocacy of any specific candidacy or support of a political party."

On Stage Maps Tour

On Stage, the semi-pro legit group, is going to tour the Cherry Lane Theatre, Greenwich Village, N. Y., is trying to work for the T-H law, police are looking in evidence at all performances, and the group bounced back to capacity, around \$18,000 (gross), a scale rarely reached in legit.

The idea would be to travel by bus, with a company of 20, giving three-to-five performances a week for the tour. The group is not looking through chambers of commerce, women's clubs and such for the tour. The tour is being organized by the company would be on a co-operative basis. Robert Ramsey, the tour's manager, and Ben Novak, the tour's manager, are directing the shows.

The Cherry Lane has been asked to accept another touring troupe, the N. Y. Repertory Co., headed by Robert Ely.

Pizza in Straight Legit

Enzo Pizna has inked with producer Edwin Lester to appear on Broadway next season in a romantic comedy, "Mr. Ambassador."

His first try at legit, won't desert opera, however, following his contract to appear in this summer season in "Toyland" (UFA), he'll sing with the San Francisco Opera Assn. in the fall.

He will make a few appearances at the N. Y. Met. Plans are to start rehearsing in the play in December.

Margalo Gillmore Cets

British Labor OK For

'Sons' After Alien Delay

Margalo Gillmore called for London last Friday (2) on the Mauretanian to appear in "All My Sons" to be presented by Beaumont & Tennent over there, her departure being delayed by the fact that last week because the British Ministry of Labor hesitated in granting her a permit. Understood that the permit was held up because of British Equity's contention that an English actress could play the part of Mrs. Gillmore was upset about the especially since her father, the late Frank Gillmore, who headed Equity here, was instrumental in getting the English legit actors association.

A somewhat similar situation arose over here this season when the English legit actors association, "The Heires," Jed Harris, who staged the drama and is associated with the T-H law, refused to grant a permit. Insisted the play would not be done without the English legit actors' approval. The play was withdrawn. "Heires," a big click at the Baltimore, N.Y., has Basil Rathbone, co-starred in the play.

Equity's alien-actor rules do not require permits for such players when they are touring. Prior to arrival for American engagements, unless coming here under the quota. Rules allow for British companies coming over as a unit but if one American player is in the company, the company must be registered with the Federal office. Those provisions are being tested in the courts howev-

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STEWART-BROWN-FAY

SNARE 77C IN 'HARVEY'

The companies of "Harvey," on Broadway and two others, owned, grossed a total of \$77,400 last week. Outstanding is the N. Y. company, which has James Stewart starring for the second time.

When he first joined the N. Y. cast last summer, cops were assigned outside the 48th Street to watch the company's return to "Harvey." Business was capacity. Last week when the Coast star returned to the cast, police were again in evidence at all performances, and the group bounced back to capacity, around \$18,000 (gross), a scale rarely reached in legit.

Stewart is due back in Hollywood at the end of the month for a picture. He is returning to "Harvey" under its completion, meantime, another Coast star is due to replace him.

"The Harvey" company headed by Joe E. Brown played two days last week, grossed \$77,400, a great gross at the Locust theatre, where it is booked for another six weeks.

7% Pay Increase Agreed on by IA And Mgrs., but Other Snags Delay Pact

Porterfield Turns Down Chance for Congress

Abingdon, Va., April 6. Robert Porterfield, who heads the Barter theatre here, has turned down an offer of the Democratic National Committee to run for Congress in this district. Party officials, meeting last week at Richmond, sought Porterfield's services, but he declined the name on the slate for the fall elections.

Porterfield explained that he felt he was better suited to the theatre than politics.

Lissner Taking

Nat'l Legits?

With the National theatre, Washington, apparently, slated to be one of the first to take the lead in the present contest, it has the right to change the complexion of the crews, as set forth in the present contract, and the union takes the stand that dismissals should be made only for cause such as drunkenness or incompetence. Managers contend that the new provision is tantamount to the men working for a life time.

Actually only 12 stagehands are involved, the stance of the union is to be abandoned. Lissner is assistant electrician and assistant prop man. "Managers" and an assistant electrician in New York (Zigfeld). Those jobs were created by the union. Managers and theatres but are now claimed to be unnecessary employment. Some weeks ago, the union gave the union hand given notices was reported at over 25 but around 10 were

Increases granted to department heads (stage carpenter, electrician, prop man, etc.) will mean their pay from \$112 to \$120. Key aides such as flymen, portable board and stagehands will receive \$100, while grips and clippers will receive \$80 weekly, a boost in the classification from around \$74.

To clarify certain rules that have been in effect for years, a joint committee of the managers and three managers will be appointed. The committee cannot agree a seventh member, mutually agreeable to both sides will be added.

Maneuver, on the slight possibility that Marcus Helman may reverse his policy and end racial segregation at the National, several Broadway managers are looking for a new date for the touring shows for next season, but also reserving the same dates at homes in New York, and in other cities, they're covering themselves both ways.

ATAM SETS \$50 FEE FOR TV LEGIT STAFFS

Fees of \$50 each for the company manager, house manager and pressagent of all legit shows done on television, has been set by the Assn. of Theatrical Agents and Managers. They will apply not only to legit performers but to portions thereof telecast, but also to plays on which background music is telecast and whose stars are thus used.

The ATAM ruling adds another \$150 to the budget for Martin Gochy, the night on Broadway series which premiered last night ("True" for American Tobacco, and "The" for the United States). However, the figure may be increased or (less probably) reduced later, as ATAM set it on a temporary basis. The pressagents unit of ATAM voted to devote its \$50 weekly fee to the unemployment fund, and the company and house managers decided to use half of their shares to the same purpose.

N.O. House Renovating

New Orleans, April 6. Pothe theatre, formerly the Star, is being renovated. The theatre is presently closed for renovating, season ending with Joe E. Brown in "Harvey." The theatre is equipped with air conditioning and together with other interior new work, the estimated cost of \$100,000 of replenishing the house will exceed \$200,000.

The plans for the Pothe next season include "Oklahoma," "Carousel" and "Man and Superman."

Broadway managers and the stagehand union completed negotiations for a wage tilt last week, and only a balky by the deckhands over new provisions will hold up signing of a new basic agreement.

Last week's sessions between the factions there were several heated differences after the managers conceded a 7% pay increase. The union's representatives have declared that if the new provisions were not acceptable, he'd like to see the strike. He'd like to see, he said, whether the theatres would close until the fall or not.

Principal issue was over dismissal notices given 15 stagehands during the winter, the men staying on the job pending the negotiations. Managers insist they have the right to change the complexion of the crews, as set forth in the present contract, and the union takes the stand that dismissals should be made only for cause such as drunkenness or incompetence. Managers contend that the new provision is tantamount to the men working for a life time.

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GOLDEN, EDDIE DOWLING HEAD DRAMA WORKSHOP

Ambitious summer dramatic workshop, with John Golden and Eddie Dowling heading the list of Broadwayites who will work on the project, takes off June 21 at Adelphi College, Garden City, L. I. Sixty-eight writers, producers, professional actors, as well as intermediate and advanced legit students.

Golden is slated to rehearse and produce several plays on the college campus with Equity actors. Comics Willie Howard and Milton Berle will be in the workshop in the drama course, which is headed up by John Thompson of the Adelphi College. The workshop is a former drama critic of the N. Y. World-Telegram, is to head up the workshop. The workshop is in association with Adelphi's Woodrow Howard Lavin. Also participating in the workshop are Thomas R. Costello and Louis Paul.

Music workshop, under the direction of Thomas R. Costello, will have as teachers Rita Stevens, Metropara School, and the workshop is headed by director Dr. Edwin Frank Goldman, and Metropara stage director Dr. Edwin Frank Goldman. The workshop is in association with Adelphi's Woodrow Howard Lavin. Also participating in the workshop are Thomas R. Costello and Louis Paul.

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(Broadway Stage Hit of the
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Star of the NBC Network
COMMERCIALY SPONSORED
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STAGE

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Pubs Sing 'Wrong Recording Blues' When Surprise Hit Tunes Pop Up

It's a Tin Pan Alley cliché that anyone who could pick song hits from manuscript could collect \$100,000 annual salary doing nothing but playing or rejecting tunes in music. He would certainly be a bargain to the music business because losses on exploiting the "dogs" run many times that.

Nonetheless, the music publishers and the recording industry, faced by the Decca-Petrolite lull, operated in the face of everything. They thought they could figure out a system of time-saving songs to "break" on an assembly-line basis, much as films are released. In fact, a suitcase many of the waxed tunes were from forthcoming Hollywood and Broadway musicals.

But it didn't work out at all. Such is the break or flailing vogue of pop songs that they come out of nowhere. As a result, only three months after the Petrolite deadline the music business is singing "The Wrong Recording Blues."

There are untold thousands of (Continued on page 53)

Full Circus Telecasts 'Don't Hurt Garden B.O.; \$368,000 Advance Sale

Although there was a difference of opinion at Madison Square Garden over whether television would affect attendance to the Ringling, Barnum & Bailey circus this season, the advance sale amounted to \$368,000, around \$600,000 more than last year's pre-opening business. Premier performance was telecast last Wednesday (7), throughout when the show ran until midnight. Advance sale is especially heavy on weekends over the 33-day engagement.

It's already indicated that the weekend demand is forcing patronage to earlier days in the week. The show was telecast for a second time Sunday (11), afternoon by CBS and there are to be three by the Garden management, next telecast being next Sunday matinee (19). There are approximately 150,000 television receiving sets in (Continued on page 55)

N.Y. NIGHTCLUB TESTS YOUNGSTER MATINEES

The Harlem, N. Y., is apparently promoting trade in the future. Cafe is holding a matinee show for Jives Saturday (17) for youngsters. They can't afford regular niteries, with Frankie Laine as the attraction, boniface Nat Harris has the extra show to include the Bea Wain-Andre Baruch disk Jockey duo, which will be broadcast from the Harlem stage during the matinee.

The youngsters are getting in on a no-over-20-minimum basis. Club will probably sell lemon milk and cokes.

Gillette's Giddyappers

Horse-racing's triple crown, the Kentucky Derby, Preakness and Belmont Stakes, will be aired over CBS' radio television outlet, with Gillette picking up the tab. It'll be the first time the three events have been aired on the network under a single sponsor.

Kentucky Derby, running May 1, will be filmed at Churchill Downs, Kentucky, for telecasting within 24 hours. The Preakness, from Pimlico, Md., May 15, and the Belmont Stakes, from Belmont, N. Y., June 12, will be telecast from track-side.

Top Stars Set For Gotham Swap Shot

Hollywood, April 13. With a flock of Coast-originating stars heading toward New York City, Crosby, Edgar Bergen, Al Jolson, and Jack Benny are all slated for Gotham appearances, the effo guest-exchange moves into high gear in the coming weeks.

Fred Allen has Bing Crosby set for a guestshot on his Sunday night NBC show, and Allen, in turn, will show up at the ABC studios in New York to help the Groucher at a platter for Philco.

The blowoff, however, will come in early June, with Allen and Benny winding up their season's run with a couple of swap shots on the same night.

Crosby, incidentally, has restricted his New York studio audience to the part with the service men. This time up he's expected to let the general public get looksee on the platter routine.

Joan Blondell Joins Berle's Vaude Troupe

Chicago, April 13. Film actress Joan Blondell has signed to appear with Milton Berle unit which will play the Oriental theatre, Chicago, for two weeks, starting May 6 at 10,000, plus percentages. It's the first vaude appearance for Miss Blondell, wife of legit producer Mike Todd.

Under terms of the Berle deal he's to pay four supporting players. Miss Blondell's slice under the deal hasn't been disclosed.

Film actress will join Berle at the Pittsburgh Gardens, May 30, in a show with Sammy Kaye. This layout will play many other dates.

Berle is also set to play the Hippodrome, Baltimore, for week of May 27. Other dates are being lined up.

COMMUNITIES WOO EQUITITIES

With the increase in community theatre activity in various parts of the U. S. last season and this, a new field of employment is opening for Broadway actors, particularly for secondary names. There are six such groups at present, and a number more are planning for this summer and next fall.

Actors Equity Assn., which frowned on such outings in the past, has moderated its attitude recently, and appears likely to reverse its policy officially before long. Clarence Derwent, the union's president, has been studying the situation and has expressed the intention of recommending a policy change to the council. The belief is that, with actor employment steadily shrinking on Broadway and Broadway-booked tours, the community theatre field may offer the possibility for a genuine resurgence of legit on a national basis, with the greatest amount of (Continued on page 52)

Television Prods Script Licensing

Impelled largely by the current boom in television, the Authors League of America and its various affiliate Guilds are trying to speed up their drive to establish a system of licensing of written material in all fields of show business. The League's licensing committee will meet today (Wed.) on the question, and the same organization's council will probably consider the matter at its next meeting, a week hence.

Also, the Dramatists Guild will shortly approach the League of (Continued on page 55)

KAY THOMPSON'S FANCY 10G TALE, 1ST N.Y. WEEK

Kay Thompson and the Williams Bros. in their first week of their New York preem at Le Theatre, chalked up the second highest sales ever drawn from a New York night club. With the spot's \$29,000 gross, the turn hit a sales less than \$10,000 under the terms of a deal calling for a \$7,000 guarantee plus one-third the gross between (Continued on page 14)

Tops of the Tops
"Manana"
Retail Disk Seller
Retail Disk Seller
"New Is The Hour"
"Most Requested" Disk
"Manana"
Seller on Cohn Machines
"New Is The Hour"
British Best Seller
"Tree in Meadow"

Capra Sees Pix-In-Your-Own-Home Setup on a Television Fee Basis

Jessel as WW Sub
Hollywood, April 13. George Jessel has been offered by Warner Winchell's summer studio and is all for it.

Robert Orr, agency on the Jergens account, and WW are also agreeable, so it looks pretty well in. Summer semester would originate from the Coast.

See Geo. Heller As '1 Big Union' Head

George Heller, executive-secretary of the American Federation of Radio Artists, may become executive head of the "one big union" of performers, if and when the expected consolidation of the Associated Actors & Artists of America takes place.

Paul Dullwitz, veteran executive-secretary of Actors Equity Assn., has a long seniority edge for the post of ex-sec of the prospective "one big union," but he is believed not interested in such a move. Not only is he not in the best of health and therefore not as active in Equity affairs as formerly, but he is regarded as relatively unsympathetic to the over-all union idea. It's figured possible that he might retain his present largely-honorary title of 4A's president.

Heller, who now has the dual jobs of national and New York local ex-secrataries of AFRA, (Continued on page 55)

Television may become the much sought-after means of attracting the nation's 55,000,000 non-habitual filmgoers to see pictures, in the opinion of producer-director Frank Capra. He also envisions a tale becoming extremely useful to a producer or director lensing a film.

Capra pointed out that he sometimes worked with 10 or 12 different cameras on one scene. "While I know what each camera is supposed to be filming," he said, "I don't actually know what film it has taken until I see the rushes." By placing tele cameras in the different positions first and then watching each shot on a master control panel, it will be possible to determine in advance if the cameras are placed correctly. Film cameras can then be substituted, with the resultant pre-de-termination effecting a considerable savings of time and money.

As for the possibility of expanding the film audience, Capra (Continued on page 55)

Novel Argument Pounds Scribners to Abandon 'Missouri Waltz' Title

Forster Music Publisher, Inc. and 20th Century-Fox Film Corp. have successfully enforced a novel demand against their agent against Charles Scribner's Sons. The demand was for a change of title and the deletion of all reference to the song "Missouri Waltz" in Scribner's late publication of the same title. Scribner's book, by Maurice M. (Continued on page 55)

THE MILWAUKEE JOURNAL
February 25, 1948

University Women Listen to Radio and Don't Like It

Journal Special Correspondent
Oconomowoc, Wis.—The local chapter of the American Association of University Women has tried radio and found it wanting.

The chapter's two week radio survey ends officially Monday, but preliminary reports from 40 listening AAUW members find:

Soap operas—"Too depressing. Nerve wracking. Not true to life."

Commercials—"Uninteresting. Have no sales appeal."

Conadians—"P.O.R. Jokes are routine. Each week Benny insults Allen and vice versa. Benny's violin is mentioned. Hopeless noise and girl friends are supposed to be funny."

Phil Spitalny's program saved the day for radio. The listeners found it "relaxing, good music, entertaining."

The program's commercials were "dignified."

Mrs. Harold Hamley, in charge of the survey, said the compiled results would be sent to the federal communications commission in Washington, D. C. Three Milwaukee stations were monitored.

THEater '35'S'

See Par's \$11,500,000 Stock Reserves Aimed to Buy-Out Theatre Pards

Terrific accumulation of Paramount's own stock, already on the scale at \$11,500,000, demonstrates company's determination to hold on to its theatres regardless of the partial divestment provision of the anti-trust decree. Par is pushing its buying program at a steady, high pace with \$100 shares picked up on the New York Stock Exchange during last month. Most, if not all of this stock, is intended to protect the company against large losses in theatre holding value and if the U. S. Supreme Court upholds the lower court.

By piling the \$11,500,000 out of stock funds and continuing its stock buys, Par has already placed itself in a position in which it's able to make deals with its partners on a scale involving crises rather than individual theatres. If the court decision is upheld, it will be slowed by the necessity of negotiating financing.

Part of the surplus comes from record profits gained in the past two years. Another part, it's reported, is derived from the sale of its brick-and-mortar holdings to private investors with the company taking back long-term loans which insure continued operation of the theatres.

Willing to Meet Than Not Company expects its partners to be willing to sell their interests in theatres than not an early report to the Federal statutory (Continued on page 19)

Chemical-Continental Banks Merger Seen As Favoring Film Financing

Increased source of coin for film industry financing is seen in the pending takeover by Chemical Bank & Trust Co., N. Y., of the Continental Bank & Trust, Edwin Van Pelt, Continental president, says film loans, reportedly would take over the same task for the combined Chemical-Continental unit.

Continental, compared to its relatively small capital resources, been, under Van Pelt's aegis, an important source of loans to both studios and indie producers. It has specialized in financing the smaller companies, such as Republic and Film Classics, and low-budget indie filmmakers.

With the much greater capital resources which would be available to him if the consolidation wins final approval, it is expected beyond the financing would expand both Continental and Chemical in the west. Chemical at various times has been making loans to major companies. It has several picture men on its board.

EAGLE LION GOES SLOW ON FOY SUCCESSOR

Eagle Lion won't actively prowl for a new production veepee to replace Bryan Foy, who stepped off the top rung last year to produce four medium-budgeters for the company, it's been learned. If the Van Pelt team does make a deal, it has experienced in running a studio with a heavy production schedule. It will go for him, but it will fit work along with Arthur Krin, company proxy, handling the general production side, while the legal and financing end, while Aubrey Schenck, his assistant, does the bookwork.

Meanwhile, Krin is active negotiating for more outside indie production, with one chief limitation. He's not going to take on more low-budgeters where the net runs par \$100,000-\$150,000. Company-free's taken a month of low-budgeted transactions. Krin has turned down a number of propositions for cheques.

Profitable Revenge

Minneapolis, April 13. Because pined at Minot, N. D., for installing parking meters and compelling him and other Westhope, N. D., residents to put a nickel in the slot for parking, Howard Henry is building a film theatre in his home town of Westhope. Then he won't have to visit Minot in order to see any show.

Henry has announced that the theatre, part of a \$200,000 shopping center, represents his "revenge" against Minot.

Lawson Jolted In Trial Prelim Tiff With Judge

Washington, April 13. Defense counsel for John Howard Lawson, screen writer under trial for contempt of Congress, reeling center, represents a legal sparring today (Tuesday) as the U. S. Court of Appeals denied a request to disqualify Judge Edward M. Curran as the presiding judge. Although the defense said it has the right to bring the issue up to the U. S. Supreme Court, Robert W. Kenny, Lawson's chief counsel, said the case would wait tomorrow before Justice Curran with selection of jurors.

Request for Justice Curran to be removed was based on allegations of "personal bias and prejudice" resulting from the fact that (Continued on page 20)

C.P. Skouras Pre-Trial Exams in Stockholders' Suits Vs. 20th and Execs

Charles P. Skouras, head of National Theatres, will be examined before trial next Wed. (21) in the six indicted stockholders' suits against 20th-Fox and its toppers. Skouras arrived in New York over the past week to meet with the court in the action as the prime reason for his cross-contingent trial. Milton Pollack, attorney for the plaintiffs, will pose the questions and bring to the stand the Robert P. Patterson appears for Skouras.

Quizzing of Skouras is part of a string of examinations before trial. Already examined have been Otto F. Keon and 20th's president, Spyros Skouras, company proxy; William C. Michel, veepee, and Robert H. Mays, president. Expected to come up either late in the spring or early fall. Main object of the suits is to get back money Skouras, F. H. (Rich) Rickleton, Jr., Elmer C. Rhoden and H. N. Y. fed back to 20th. NT execs, netted \$6,850,000 through sale of NT stock to 20th. Company has been making stock options granted to Spyros and Charles Skouras over a 10-year period. Skouras will remain in New York for two weeks.

NICK SCHENCK UP FOR FLA. TO MEET L.B. IN N.Y.

Miami Beach, April 13. Nicholas M. Schenck, Meach, president for New York Thursday (19), is on his way to meet production chief Louis B. Mayer for confab Monday (19).

Mayer, making his first trip east since last November, will be accompanied by studio publicity director Howard Strickling.

AM. FOR OLDER CUSTOMERS

With the British tax question now behind it, film industry is readying to piece together the next big puzzle how to win the "over 35's" to nation's theatres. It's a problem which is gaining wide recognition as the top must for films with evidence from a number of sources graphically proving that films' lure for patrons over 35 years old is alarmingly thin. Hence, heaviest concentration is expected by film biggies in the immediate future on that question.

Lopsided appeal of films to the young is now being pointed up by latest surveys of the public. Moreover, Eric Johnston, Motion Picture Assn. of America's proxy, declared last week in Hollywood that his org will concentrate on building up film attendance at home to supplement the bulwarking of foreign revenues.

"All kinds of problems face us," Johnston said, "but we must have to figure out how to get the older brackets into theatres, in view of recent surveys which show that audiences are predominantly youthful." MPAA will tackle this question in the near future.

Most startling revelation was made several weeks back when the film "The Great Dictator" by Paul Leni, disclosed that fully 80% of film revenue, domestically, was derived from patrons (Continued on page 14)

Arthur Loew Plans Indie Production

Arthur M. Loew, last remaining official of Loew's, Inc., to bear the name of the Marcus Loew dynasty which founded the organization, will leave his post as proxy of Loew's International in the near future to embark on an indie production venture. It's believed he will either join his brother, David, in turning out pictures on the Coast, or ally himself with Lazar Wechsler, head of Switzerland-Francia Films, a production overseas.

The question of Loew's succession in the international company hasn't yet been decided on. It's expected, though, that the Loew's corporate will name Morton Spring, now first veepee, to the position. Date when Loew will leave the company is not known (Continued on page 19)

National Boxoffice Survey

Storms Slog Biz in Some Keys—'Naked,' 'Mama,' 'Sitting,' Cooper, 'Agreement' Top Coin-Getters

Rains and high winds are cutting into grosses in numerous key cities covered by VARIETY this week. There is an offish tone in many other spots but rainy weather has been the main factor. Fact that many theatres are still on extended-run on product started Easter week also is hurting.

Top of the boxoffice procession currently is "Naked City" (U), with "Remember Mama" (RKO) in second place. "Sitting Pretty" (20th) is coping third place. These three leaders played last week and last week. Ability to make fine to smash showings in virtually every city played last week and last week. It also is pacing Louisville and even good in fifth session in L.A. "Mama" is doing nicely in age in L.A. in second stanza and fell back sharply in fifth frame at Frisco. "Sitting" is getting bulk of its coin this week.

Fourth slot goes to "Unconquered" (RKO) which is getting better getting comparatively as big coin on current popsize dates as "Complete Agreement" (20th) wound up fifth.

Hughes Still on Prowl for Pix Co. After Styrmie on Atlas RKO Buy

Pres. Truman's Encore

Washington, April 13. President Truman apparently likes the reference to him in Metro's "State of the Union." After having seen the film at a special D. C. preem Thursday (8) in company with other top Governmental dignitaries, he asked Carter Barron, Loew's exec here, for a print to screen aboard his yacht Monday (12) night.

Second screening was for the benefit of Mrs. Truman, who was unable to attend the preem.

Metro Salesmen To Sell Industry As Well As Films

Every young Metro salesman is now going to become a sales agent for the industry to the public under a new Metro "executive training course" plan. Idea came for a certain number of salesmen to be trained at the home office every year in everything from company policy to public speaking, so that they'll be able to punch across the company's message to the public and exhibitors alike.

In announcing the new step at a sales fests luncheon yesterday (Tuesday) in New York, Metro sales veepee William F. Rodgers said he expected that his company would seek to expand use of the sliding scale arrangement in selling. "It's an absolute (Continued on page 18)

PART TAX CUT GAIN TO BRITISH PUBLIC

London, April 13. Certain managers have decided to allocate part of the entertainment tax reduction to the public, money being retained as a guard against increased production costs. This action was taken at a meeting April 9.

Final revised seating prices likely will be determined at a session of London and provincial theatre managers this week.

Howard Hughes is still on an intensive prowl for control of a major studio. He has been stymied, for the time being, in his efforts to buy up Atlas Corp.'s controlling interests in RKO, there's still a fair chance of negotiations being reopened. Hughes himself, could not be reached following the blowoff but sources close to him indicated that his attorney Lloyd Wright, believes the collapse in negotiations may not be final.

Wright, questioned on the point, cracked: "With Hughes, nothing is ever final." Other persons close to him, meanwhile, announced end of Hughes-Floyd B. Odum talks immediately generated Hollywood reports that the former was seeking to buy into Columbia Universal Republic.

On the Columbia front, there are some indications that Hughes is picking for control. To stifle rumors that he was interested in selling out, Harry Cohn, Col's veepee, has issued a statement declaring: "My stock in Columbia Pictures is not for sale; that is, until I decide to sell it. There have been no negotiations between Hughes and myself." Cohn holds (Continued on page 16)

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U.S. Will Withdraw Its Films If Magyars Start Fooling Around With Pix

If the Hungarian government persists in its intention to "adapt" all American films playing there to "Hungarian tastes," as has been reported from overseas, the Motion Picture Export Assn. will withdraw its films from Hungary, it was announced today.

That's the answer of MPEA officials to a newspaper report that the Hungarian government would cut and add special subtitles to American films by VARIETY, Inc. and other agencies to be put out to the "official" Hungarian market. MPEA spokesmen said they were not thinking of doing this. (Continued on page 16)

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DAILY VARIETY
(Published by Niles Silverman, Inc.)
115 A Year—12 Issues

Majors Sliced H.O. Budgets \$1,000,000

Left Chamber
Irving Drutman
Florence Eldridge
Mrs. Sam Goldwya
Arthur W. Kelly
Vincent Korda
Fredric March
Gian-Carlo Menotti
Carmen Miranda
Boris Morros
Edward R. Murrow
Stephen Pallos
Phil Reisman
Rebel Randall
Sam L. Seidelman

See Harry Cohn's Compromise Col Contract Via a Share of the Profits

It's likely now that Harry Cohn, president of Columbia Pictures, will obtain a new employment pact which will give him a share of the profits above a fixed minimum. That development became probable after Cohn, last week, dumped a proposed five-year contract to a total of 75,000, and the studio's top executives lighted on a small minority during Cohn's annual meet. Cohn kicked against the deal because he was dissatisfied to sign a ticket which brought on any form of organized opposition.

Future negotiations between Columbia's committee of four, named for that purpose, and Arnold Grant, Cohn's rep, will presumably take the course of a profits-out, it's understood said they'd go for that sort of deal. Benjamin Javits, mouthpiece for the Investors' League, who's fronted the fight, declared at the meet that no objections would be raised to a deal which would grant Cohn an incentive bonus over and above some 10% return on the \$12,000,000 in capital. Understood negotiators will take the cue.

Grant goes to the Coast April 25, and future tussle with Cohn at that time. It's expected that when he returns the dickering will be quiet, and the committee consisting of directors Leo M. Blum, Claude R. Straton, L. B. Spindel and E. J. Schneider. Meanwhile, Cohn won't lose out (Continued on page 18)

Expansion of Swedish Prod. Curbed by Labor Unrest, Says Molander

With David O. Selznick already inked on a deal to produce them's "Dark House" at RKO, Film-Industria's Stockholm studio this summer, the Swedish firm has two other independents plus a couple of majors interested in using the company's facilities in an attempt to lighten down from rental costs there. Harold Molander, vicepres in charge of production for SF, declared in New York before sailing aboard the liner Stockholm that he would present the picture to the board of directors of the company board for possible approval. Molander pointed out that in any event spec-producers would not find facilities available until 1949 instead of his own company's production. He scheduled, however, that of the Selznick pic, would keep their three stage stages busy for the balance of the year. Film making has been crippled, he said, long-term contract since Jan. 23, when a long-term contract of studio labor expired.

Contractors are seeking higher wages among other things. However, Molander felt that a possible strike or the deadlock might be forthcoming some time this summer. Those who walked out include electricians, carpenters, painters and electricians. Camera men and soundmen were unaffected as they're affiliated with a separate union. (Continued on page 14)

Ready Columbia Deal For 'Jolson' Sequel

Al Jolson and Harry Cohn are heading the signature stage of a deal for a sequel to "The Jolson Story," to be made on the Columbia producer on "Jolson's" sequel, familiar with all the details. The Jolson biography and is the most likely candidate for producer of the sequel. Jolson will take some time to get into way, with Jolson committed to various projects in the April, and on behalf of the United Jewish Appeal and other humanitarian projects.

560G Admish Tax High For March, 32G Over '47

Amusement houses, including picture houses, are setting new record highs, judging by Federal tax receipts. March, 1947, had set a top for that month with \$332,000 Federal admission tax collections, but this was exceeded by \$28,000 in March of this year, the total being \$560,000. Nightclub business, however, continues its downturn, the internal revenue collector's report indicates. From this source the tax receipts were \$69,000 this March, compared to \$80,000 the corresponding 1947 month.

Italy's 'Ninotchka' Incident Continues Hot Politics Item

Repercussions to the Soviet ambassador's objection to the playing of "Ninotchka" on Italian screens has assumed all the aspects of a cold war. Anonymous letters were sent to all Metro branches last week, threatening dire consequences if the film was not withdrawn. Metro, of course, disregarded the letters following the Italian government's official rejection of the Soviet note. Film, meanwhile, continues to do SRO his result of the Italian-Soviet pact. Russian envoy objected to the film because of its satire on Soviet communism.

It's believed, moreover, that the unpredictable favorable audience reaction to the film has led to this next Sunday's crucial elections. Front-page publicity given the incident in the leader of the Italian newspapers have created a good opportunity for non-Communists to voice their opposition to the Communists. A leftist press, meanwhile, apparently seeking to play it smart, has attacked "Ninotchka" only on an artistic level, claiming for the most part that its subject "lacks interest." Only the Milan Quinze official organ of the Communist party, attacked it on a political basis with such statements (Continued on page 14)

\$6,000,000 FOR 4 DUE FOR SPERLING PROD.

Hollywood, April 13. United States Pictures, Milton Sperling unit, announces four pic deal with an overall budget of \$6,000,000. First will be "Distant Drums," Joel McCrea starrer, which will be produced by the Sacramento-San Joaquin and "The Gentle Side," the final one to be produced by the "Long Way Home." Latter is slated to be a Lill Palmer star. Prepping for 1949-50 are "Sister Act" (Fannie Hurst story from "The House of Mirth" by Edna St. Vincent Millay), "White Heat," "Sport of Kings," "As the Night Draws," "The Winds of War," "The City" and "The Children," plus two novels for which USIP is now dickering. Warners will release.

Freeman President Of Acad Foundation

Hollywood, April 13. Y. Frank Freeman was elected president of the Academy Foundation for the Arts and Sciences. Freeman, who has been a major financier for the Academy of Motion Picture Arts and Sciences, was elected to the post by a vote of 100-0. Other new officers: Mary McGowan, secretary; Marc Connelly, treasurer; and Margaret Herrick, executive secretary.

OWNERS' PROFITS UP IN PROFITS

Buying strike or no buying strike, the 50% rental from the first dollar is here to stay for top Hollywood product. Identical sales chiefs, who claim, it's that'll be the price for first-run on costly pix or medium-budgeted ones, do top business as the only answer to the decline in distribution profits which has worried the majors for the past year. The sales end, for the most part, has given up roadshows, mainly because of exhibitors' outrage. But it won't follow suit on the 50%ers.

The sales biggies frankly conceded that the 50-50 terms are being used as a substitute for advanced admissions. The buying strike, led by some of the biggest circuits, against the extraordinary number of films now selling at 50% was a sidekick, then became, under present market conditions; they say exhibs can make more out of a heavy-grossing picture than a mediocre pic peddled for 35%. Aside from the essential facts that films have been substituting in costs and sales expenses have also climbed, postwar distribution outlets it necessary to cut terms on the big grossers, sales toppers say. Because all films now sell at 50%, and individually have longer are "blind artists" the number of pic which fail to earn money, a sidekick then has shown a steady increase.

Must Make Up for Sales
It's now estimated by sales officials that only one-third of all pic handled by a major land in the loss column. Which means a loss of the negative cost without superimposing distribution expense. Listing the top ones, one sales chief said, costs in the \$1,000,000 to \$1,500,000, and \$1,500,000 to \$2,000,000. (Continued on page 16)

Metro Adding More Outside Indie Pix; 6 From Roach Next Yr.

Metro has signed to distribute six independent pictures within the next year, as the treetop in its program to release product from indie producers to bolster its own release schedule. Roach will make the films entirely at his own studio, with no production cost to be invested by Metro. Latter will receive a straight distribution fee based on a percentage of the gross. In announcing the pact yesterday (Tuesday), Metro sales vicepres C. D. Rowe declared that the Roach streamliners as a partial answer to the over-length of certain of the studio's releases. The last several years. Loew's theatres have played several of the streamliners in the past, since he leased through United Artists, and have found they fit well with Metro's more lengthy feature on double bills.

Metro has also been reported to have no production cost to be invested by Metro. Latter will receive a straight distribution fee based on a percentage of the gross. (Continued on page 16)

COL'S PEAK \$28,000,000 IN FILM INVENTORY

Columbia Pictures has cut back the negative costs on top pic by over 30% since the economy wave of the country. Sales chief, who says, the company vicepres and treasurer, told stockholders at the annual meet last week that "Command Decision," Col's inventory is now the highest in the history of the company. The deal, which was made by Government antitrust decree which nixed block-booking and other practices, has led to the other majors on single-picture selling caused the backlogging of Col's inventory. In response to stockholders' questions, Schneider predicted a drop in the price of the stock in the current quarter. He couldn't predict the amount of net because of the British situation, but said a releasing arrangement.

Chiseling Exhibs Now Rush to Pay Before Distributors' Suits Fied

Wilcox Winnah in British Film Awards With 'Curzon'

London, April 13. "The Courtneys of Curzon Street," Herbert Wilcox production starring Anna Neagle, has topped the annual national film award in Great Britain. Margaret Lockwood was named best actress for the third straight year while John Mills was named best actor. Runner-up film was "Great Expectations" with Miss Neagle and Michael Wilding winning second place among the thespians. Awards were made on the basis of voting by 23 countries, including Germany, France, the Scandinavian nations and members of the British Empire.

Tulsa Court KO's Gerald Smith in Suit Vs. 'Agreement'

"Gentlemen's Agreement" ran into its first censorship obstacle in Tulsa, Okla. Gerald Smith sued an injunction to prevent the film's opening at the Tulsa Orpheum. After witnessing a special screening of the picture, presiding Judge Eben L. Taylor denied the motion and "Agreement" opened on scheduled Friday (9). Smith brought his motion for injunction on the basis of a reference to the film in the Tulsa city commissioning on the film. In commenting on the action, Tulsa Fox sales chief Andy W. Smith, declared: "This picture has been widely acclaimed by disinterested observers as marking a new step in forthright entertainment and honest treatment of current themes of major interest. This very fact renders our obligation to preserve its integrity all the greater. To do otherwise would be the height of irresponsibility and a setback to motion picture progress."

In the south, meanwhile, where it was expected in the trade that "Agreement" might run into similar difficulty because of its anti-racial intolerance theme, it's been a smooth sailing. Grosses in many southern cities, in fact, have kept pace with those in other sections of the country. Smith said "near the top of 20th's all-time record earnings."

METRO ADDS CRUMP IN NEW-BLOOD MOVE

Hollywood, April 13. In line with Metro's plan to draw new blood into the organization, Owen Crump, who inked a producer berth at Warners several months ago, has checked in at Metro City as a producer. His initial pic will be "The Guilty Bystander," currently being scripted by Bertram Milhauser. It will be semi-documentary study of violence with a Hollywood background. Other newcomers include Sam Wood, who inked pact months ago with Metro, to direct "Command Decision." Clark Gable starrer. Studio last week set Arthur Ripley to produce a picture in the interim. Director Fred Zinneman, who left studio a year ago and made "The Secret of Santa Vittoria" in Italy, recently inked one-picture treaty. His first will be "Act of Violence." John Huston and S. P. Eagle are due to check onto the lot soon. Huston to direct "The Red Rover" and films of his own unit. John Ford is another contracted to do a single, "The Grapes of Wrath," which is strictly a releasing arrangement.

Drive launched by majors several years back to throttlephony returns on percentage pic is now paying off with a surprising number of exhibs who're pressing commencement of litigation, it's been learned. The 171 suits now pending throughout the country account some 36 exhibs represents only a small fraction of percentage chiseling claims which have been pressed against exhibs. In the main, exhibs have submitted their books for inspection and settled before suits were filed.

Additionally to the flock of pre-court settlements and current litigation, some 110 actions have been dropped against 20 exhibs following payment by the latter. In all instances, it's said, terms accounts for the full amount of direct preparation.

Of the current actions pending with potential claims running into millions, Metro is the top litigant with 26 suits brought in its name. Paramount and 20th-Fox are each plaintiffs in 25 actions; Warner Bros. the RKO have each one and Columbia is plaintiff in 18; Columbia, 16; and United Artists, 15. Suits are pending with Famous Metro also leads in settlements with 16 in its name. After MG, United Artists, 17; Paramount, WB and U have each 15; RKO, Columbia and UA, 10.

As for the suits against exhibs, demand is made to inspect books. That's granted more often than not, but in some cases, exhibs generally adjusted without court aid, otherwise suit is brought.

MPAA Execs In Hush-Hush Canadian Huddles About American-Made Pix There

Toronto, April 13. On a hush-hush, behind-the-scenes of the Bank of Canada, the federal government's move on the making of films in this country is being kept quiet. In the past, executives of the Motion Picture Assn. of America, with J. J. Fitzsimmons, president, and the Players (Canadian), are holding a wary's decision—without talking. The three MPAA members are Francis Harmon, vice-president; Taylor Mills of the New York office, and Blake Overton of the Hollywood office.

As spokesmen for the group, Fitzsimmons said that a series of discussions had been arranged with C. D. Howe, Minister of Trade and Commerce, in which the government consent, no preliminary information was to be divulged. However, the MPAA has been in the past discussing film production in Canada as a means of alleviating the current drain on negative film jars out of Canada. Government officials were also vague about another series of talks with Canadian officials is that certain full-length features will be made in Canada, plus other sequences with Canadian background, this to boost Canada's tourist trade. A plan is also underway with the government processing and laboratory work on American films will be done in Canada.

Johnston to Preside At Next MPAA Board Meet

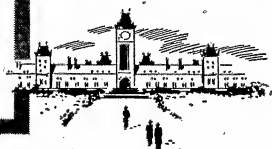
Board meet of the Motion Picture Assn. of America, originally scheduled for April 14, but postponed until Tues. (20), with a number of questions on the agenda, will be held in New York City. In prexy, will return from the Coast. In time to preside at the conch. The MPAA's new negative American film tax accord will likely take top billing in the deliberations and the board will handle important subjects which were by-passed at the annual meet, it is said. The board's top majors attended only by proxy.

**The Next Important Event . . .
In The 20th Century-Fox Showmanship
Tradition That Is Making Domestic
History Throughout The Industry**


**THE 20th
CENTURY-FOX
NATION-WIDE
WORLD PREMIERE
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MAY 10th!**


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That Raises the Curtain on the Campaign!


*All eyes are
on the
Iron Curtain...*



THE MOST LOOKED-TO MOTION PICTURE EVENT OF THE DAY!

 **TO SEE IT IS TO KNOW ITS STARTLING FACTS...**
the remarkable personal disclosures of Igor Gouzenko, former Code Clerk, USSR Embassy, Ottawa, Canada...the true headline revelations of the atom bomb spy plot that stunned the world.

 **TO SEE IT IS TO FEEL ITS LIVING DRAMA...**
made with the same force and vitality that brought acclaim to "The House On 92nd Street," "Boomerang!" and "Call Northside 777."

 **TO SEE IT IS TO SHARE A GREAT SCREEN EXPERIENCE**
...made unforgettable by the star performances of Dana Andrews as Igor, Gene Tierney as Anna and a distinguished supporting cast.



DANA ANDREWS · GENE TIERNEY

THE IRON CURTAIN

with JUNE HAVOC
BERRY KROEGER · EDNA BEST



S I G N A T U R E

Directed by
WILLIAM A. WELLMAN · SOL C. SIEGEL

20th
CENTURY-FOX

PRE-PRODUCTION

PLEDGES AID TO RUCK PROD DIP

Abe Schneider, Columbia veep and treasurer, now has 11,975 shares of his company's common stock after making a gift of 700 shares to the Schnelder Foundation.



WARNER BROS. TRADE SHOW April 19th

WILKIE COLLINS' "WOMAN IN WHITE"

The world's most celebrated mystery novel is now on the screen!

starring

ELEANOR PARKER · ALEXIS SMITH · SYDNEY GREENSTREET · GIG YOUNG

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	8:00 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
* Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.

CITY	PLACE OF SHOWING	ADDRESS	TIME
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2310 Second Ave.	10:30 A.M.
St. Louis	Strenco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Warner Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

* Boston, Tuesday, April 20th

Directed by
PETER GODFREY with AGNES MOOREHEAD · JOHN EMERY · HENRY BLANKE
Screen Play by Stephen Morehouse Avery • Based on the Famous Novel "The Woman in White" by Wilkie Collins • Music by Max Steiner



M-G-M GREAT IN '48

YOU'VE GOT A DATE WITH JUDY! Another California Preview... Another M-G-M Hit! (Telegram):

"Everybody will be after A DATE WITH JUDY when they hear about her sensational preview debut at Glendale last night. Here's another big one for MGM's new hit parade, a Technicolor treat as fresh and exuberant as youth itself. Score another smash for producer Joe Pasternak. Director Richard Thorpe and stars Wallace (Wait Till You See Him Rhumba) Beery, Jane (Velvet Voiced) Powell, Elizabeth (Sweet Sixteen, And How) Taylor, Carmen (Hullo Kead) Miranda, Robert (The Gals New Rave) Stack, Scotty (Grownup) Beckett and Xavier (Nougats to You) Cugat. Another reason why MGM is great in '48."

M-G-M's GOT THE PICTURES!

Frank Capra's "STATE OF THE UNION"
"HOMECOMING"
"THE BRIDE GOES WILD"
"B.B.'s DAUGHTER"
"THREE DARING DAUGHTERS"
"ALIAS A GENTLEMAN" (Technicolor)
"THE PIRATE" (Technicolor)
"SUMMER HOLIDAY" (Technicolor)
Irving Berlin's "EASTER PARADE" (Technicolor)
"BIG CITY" (Technicolor)
"ON AN ISLAND WITH YOU" (Technicolor)
"A DATE WITH JUDY" (Technicolor)
"JULIA MISBEHAVES" (Technicolor)
"A SOUTHERN YANKEE"
And More!

Big Bally Boosts 'Casbah' Stage Boff

\$30,000, Hub; 'Clock' smash \$33,000

Boston, April 13.

Helped by smash bally, including personal appearance of Tony Martin opening day, "Casbah" is a near "big" great session at RKO Boston. "Big Clock," at Met, looks to be best new item. "Casbah" is a "big" day-at-the State and Orpheum results second in second round. "I Remember" is a big at Memorial on third. Others shape moderate.

Estimates for This Week

Amor (Gaylord) (1,200; 40-40) "Mourning Becomes Electra" (RK) (3d wk): Night biz mainly responsible for good \$12,000 after about \$14,000 for second.

Boston (RKO) (3,200; 50-41-10) "John Henry" (RKO) (2d wk) and "Johnny Morgan, Acromaniacs," others on stage. Hypnotized by personal appearance of Tony Martin first day and big bally pouring to great \$30,000. Last week, "Blood Savage" (RK) (2d wk), "Herald Field" (RK) (2d wk), others, \$38,000.

Exeter (Indie) (3,000; 45-75) "Rinocchio" (M-G) (2d wk), "I Remember" (U) (reissues). Moderate \$6,000. Last week, "Dead Heart" (Indie) (2d wk), "Dinner for Dan" (Indie) (2d wk), \$3,500.

Fewmay (M-G) (3,737; 40-40) "Unconquered" (RK) (2d wk), "Casbah" (M-G) (2d wk), "Sitting Pretty" (20th) and "Docks New Orleans" (Mono) (m.o.) (2d wk), \$5,000.

Kennore (Indie) (700; 40-40) "Becky" and "Becky" (2d wk), \$2,500 after \$2,000 for nice \$2,300 second.

Memorial (RKO) (3,000; 40-40) "Remember Mama" (RK) (2d wk). Great \$24,000 after \$28,000 for second. Another week is probable.

Metropolitan (M-P) (4,367; 40-30) "Big Clock" (Par) and "Bill and Ben" (Rep). Smash \$35,000. Last week, "April Showers" (WB) and "The Story" (Indie), \$22,500.

Orpheum (Orpheum) (2,000; 40-30) "Naked City" (U) and "Famous Joe" (Col) (2d wk). Great \$23,000. Last week, "The Story" (Indie) (2d wk), \$21,000.

Paramount (M-P) (1,700; 40-30) "Unconquered" (RK) (2d wk). Second time show at Met. Last week, "Sitting Pretty" (20th) and "Docks New Orleans" (M-G) (2d wk). Last week, \$14,000. Last week, "Sitting Pretty" (20th) and "Docks New Orleans" (M-G) (2d wk). Last week, \$14,000.

"Naked Torrid" \$17,000.

L.ville; Lady Lust 15G.

Verdoux' No Dice 4G

Louisville, April 12.

"Naked City" is setting the pace this week at Loew's, which is not in front at great figure. "Saloon" at Riato looks nice if not rock. "Monsieur Verdoux" is weak at National.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) "Sauda How" (20th) and "Challenge" (20th) (m.o.). Fair \$4,000. Last week, "Sauda How" (20th) and "Campus Honey-moon" (Rep), net \$4,500 on m.o.

Clucky (Switzer) (2,000; 40-40) "Fugitive" (RK) and "Slave Girl" (U). Strong \$3,500. Last week, "Slave Girl" (U) and "Love Trouble" (Col), \$3,200.

Mary Anderson (People's) (1,100; 45-65) "Robin Hood" (2d wk) (reissue). Live \$5,000. Last week, "April Showers" (WB) (2d wk), big \$7,500.

National (Standard) (2,400; 45-65) "Mons. Verdoux" (U.A.). Chaplin is not drawing with this. Slow \$4,000 looks about all. Last week, "Woman's Vengeance" (U) (2d wk), \$4,500.

Riata (FA) (3,400; 45-65) "Saloon" (2d wk). Stout \$15,000 or more for Alan Ladd stage. Last week, "Sauda How" (20th) and "Challenge" (20th), \$13,000.

State (Loew's) (3,000; 45-65) "Naked City" (U) and "Here Comes Trouble" (U.A.). Great \$17,000 or over. Last week, "April Showers" (M-G) (2d wk), \$14,000.

Strand (FA) (4,000; 45-65) "Belle Starr" (20th) and "Frontier" (M-G) (2d wk) (reissues). Percy \$8,000. Last week, "The Life and Legend of Sam" (2d wk) and "Let's Live Again" (20th), about same.

Key City Grosses

Estimated Total Gross
This Week\$5,634,000
(Based on 23 cities, 209 theaters, chiefly first runs, including second week grosses)
Total Gross Same Week
Last Year\$3,196,000
(Based on 22 cities, 197 theaters)

St. Louis Slumped Blamed On Coal Stoppage, But 'Senator' Fat \$19,000

St. Louis, April 13.

Biz at main street houses has dipped again but "Senator Was In-discreet," one of two new films is faring well at Loew's to lead city.

"To the Victor" is runnerup but not big at Fox. Coal strike, with resulting layoffs in factories here, is showing its effect by the dip at boxoffice. Weather has been spotted, being near 78 degrees Wednesday, hottest for that date in 77 years, and the mercury fell to 38 degrees the next morning.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) "The Gentleman" (RKO) (2d wk). Trim \$18,000 after \$23,000 initial week.

Adrian (G-M) (5,000; 50-75) "To the Victor" (WB) and "I Became a Criminal" (WB). Barely good \$18,000. Last week, "The Life and Legend of Sam" (2d wk), \$16,000.

Loew's (Loew) (3,172; 50-75) "Senator" (Indiscreet) (U) and "April Showers" (WB), which landed at the Circle to top week. "Gentleman's Agreement" is just fair at Loew's.

Misouri (F&M) (3,500; 50-75) "April Showers" (WB) and "Remember Mama" (RK) (2d wk). Last week, "Bishop's Wife" (RK) and "Sauda How" (20th) (m.o.) (3d wk), \$15,000.

Orpheum (Loew) (2,000; 50-75) "Double Life" (U) and "10th Ave. Angel" (M-G) (2d wk). Last week, \$17,500. Last week, "3 Darling Daughters" (M-G) and "Woman from Tangier" (M-G) (2d wk), \$15,000.

St. Louis (F&M) (4,000; 50-75) "Unconquered" (RK) (3d wk). Trim \$20,000, showing nice \$10,000 second session.

Shubert (Indie) (1,500; 40-60) "Women in Night" (2d wk). Okay \$10,000 after good \$9,000 initial session.

St. Louis, April 12.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) "Sauda How" (20th) and "Challenge" (20th) (m.o.). Fair \$4,000. Last week, "Sauda How" (20th) and "Campus Honey-moon" (Rep), net \$4,500 on m.o.

Clucky (Switzer) (2,000; 40-40) "Fugitive" (RK) and "Slave Girl" (U). Strong \$3,500. Last week, "Slave Girl" (U) and "Love Trouble" (Col), \$3,200.

Mary Anderson (People's) (1,100; 45-65) "Robin Hood" (2d wk) (reissue). Live \$5,000. Last week, "April Showers" (WB) (2d wk), big \$7,500.

National (Standard) (2,400; 45-65) "Mons. Verdoux" (U.A.). Chaplin is not drawing with this. Slow \$4,000 looks about all. Last week, "Woman's Vengeance" (U) (2d wk), \$4,500.

Riata (FA) (3,400; 45-65) "Saloon" (2d wk). Stout \$15,000 or more for Alan Ladd stage. Last week, "Sauda How" (20th) and "Challenge" (20th), \$13,000.

State (Loew's) (3,000; 45-65) "Naked City" (U) and "Here Comes Trouble" (U.A.). Great \$17,000 or over. Last week, "April Showers" (M-G) (2d wk), \$14,000.

Strand (FA) (4,000; 45-65) "Belle Starr" (20th) and "Frontier" (M-G) (2d wk) (reissues). Percy \$8,000. Last week, "The Life and Legend of Sam" (2d wk) and "Let's Live Again" (20th), about same.

St. Louis, April 12.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) "Sauda How" (20th) and "Challenge" (20th) (m.o.). Fair \$4,000. Last week, "Sauda How" (20th) and "Campus Honey-moon" (Rep), net \$4,500 on m.o.

'McCoy' Killer 15G, Mon't

Montreal, April 13.

Town is full of howlers. "McCoy" at Capitol, is stand-out of new arrivals and should get two weeks. "Mourning Becomes Electra" is at Fox Monday (12) at upper prices in His Majesty's.

Estimates for This Week

Palace (C.T.) (2,578; 30-45-62) "Gentleman's Agreement" (20th) (3d wk). Nice \$9,000. Last week, \$15,000.

Unconquered" (Par) (3d wk). Smart \$12,000. Last week, good \$15,500.

Capital (C.T.) (2,610; 30-45-62) "Killer McCoy" (M-G). Solid \$15,000. Last week, "Wild Irish Rose" (WB) (2d wk), \$13,000.

Princess (C.T.) (2,270; 30-40-53) "7-Men" (EL) and "Linda Be Good" (EL). Docks \$10,000. Last week, "Lost Moment" (U) and "Campus Honey-moon" (Rep), strong \$9,500.

Imperial (C.T.) (1,916; 30-40-50) "Garden of Allah" (Indie) and "April Showers" (WB), which landed at the Circle to top week. "Gentleman's Agreement" is just fair at Loew's.

Orpheum (C.T.) (1,118; 30-40-50) "Broom Town" (M-G) (reissue). Okay \$5,000. Last week, "Spanish Main" (RK), \$4,500.

Majesty's (C.T.) (1,595; 75-41) "The Gentleman" (RKO) (2d wk). Last week, \$18,000. Opening day started slowly. Last week, not using films.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) "The Gentleman" (RKO) (2d wk). Trim \$18,000 after \$23,000 initial week.

Adrian (G-M) (5,000; 50-75) "To the Victor" (WB) and "I Became a Criminal" (WB). Barely good \$18,000. Last week, "The Life and Legend of Sam" (2d wk), \$16,000.

Loew's (Loew) (3,172; 50-75) "Senator" (Indiscreet) (U) and "April Showers" (WB), which landed at the Circle to top week. "Gentleman's Agreement" is just fair at Loew's.

Misouri (F&M) (3,500; 50-75) "April Showers" (WB) and "Remember Mama" (RK) (2d wk). Last week, "Bishop's Wife" (RK) and "Sauda How" (20th) (m.o.) (3d wk), \$15,000.

Orpheum (Loew) (2,000; 50-75) "Double Life" (U) and "10th Ave. Angel" (M-G) (2d wk). Last week, \$17,500. Last week, "3 Darling Daughters" (M-G) and "Woman from Tangier" (M-G) (2d wk), \$15,000.

St. Louis (F&M) (4,000; 50-75) "Unconquered" (RK) (3d wk). Trim \$20,000, showing nice \$10,000 second session.

Shubert (Indie) (1,500; 40-60) "Women in Night" (2d wk). Okay \$10,000 after good \$9,000 initial session.

St. Louis, April 12.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) "Sauda How" (20th) and "Challenge" (20th) (m.o.). Fair \$4,000. Last week, "Sauda How" (20th) and "Campus Honey-moon" (Rep), net \$4,500 on m.o.

Clucky (Switzer) (2,000; 40-40) "Fugitive" (RK) and "Slave Girl" (U). Strong \$3,500. Last week, "Slave Girl" (U) and "Love Trouble" (Col), \$3,200.

Mary Anderson (People's) (1,100; 45-65) "Robin Hood" (2d wk) (reissue). Live \$5,000. Last week, "April Showers" (WB) (2d wk), big \$7,500.

National (Standard) (2,400; 45-65) "Mons. Verdoux" (U.A.). Chaplin is not drawing with this. Slow \$4,000 looks about all. Last week, "Woman's Vengeance" (U) (2d wk), \$4,500.

Riata (FA) (3,400; 45-65) "Saloon" (2d wk). Stout \$15,000 or more for Alan Ladd stage. Last week, "Sauda How" (20th) and "Challenge" (20th), \$13,000.

State (Loew's) (3,000; 45-65) "Naked City" (U) and "Here Comes Trouble" (U.A.). Great \$17,000 or over. Last week, "April Showers" (M-G) (2d wk), \$14,000.

Strand (FA) (4,000; 45-65) "Belle Starr" (20th) and "Frontier" (M-G) (2d wk) (reissues). Percy \$8,000. Last week, "The Life and Legend of Sam" (2d wk) and "Let's Live Again" (20th), about same.

St. Louis, April 12.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) "Sauda How" (20th) and "Challenge" (20th) (m.o.). Fair \$4,000. Last week, "Sauda How" (20th) and "Campus Honey-moon" (Rep), net \$4,500 on m.o.

L.A. Not Excited Over 'Los Angeles'

\$25,000; 'Victor' Tame 41G, Cooper Lusty 44G, 'Naked' Goes 5th, Oke 22G

Los Angeles, April 13.

First-run biz is on the medium side this frame. "Unconquered," playing at pop prices, looks stand-out and sturdy \$44,000 at two Paramounts. "Reissue" (20th) and "Lost Horizon" and "Adam Had Four Sons" also is hitting a good stride at around \$30,000 in four smalls.

"To the Victor" shapes to get well below average at \$44,000 in three houses. "Old Los Angeles" looks to land only slow \$25,000 in five situations even though "Unconquered" (20th) and "Lost Horizon" (20th) and "Adam Had Four Sons" also is hitting a good stride at around \$30,000 in four smalls.

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"Fugitive" (RK) (3d wk). Near \$5,000. Last week, okay \$4,100.

"Naked City" (U) (5th wk). Oke \$2,500. Last week, \$3,600.

Hawaii (G&S-Blumenfeld) (1,000; 40-40) "Hawaii" (2d wk) (reissue). Fast \$7,500 or near. Last week, "Hawaii" (2d wk), \$2,000.

Hollywood (WB) (2,756; 60-51) "To the Victor" (WB). Slow \$13,000. Last week, "April Showers" (WB) (2d wk), \$9,800.

Hollywood Music Hall (Blumenfeld) (473; 60-85) "Lost Horizon" (2d wk) and "Four Sons" (2d wk) (reissues). Pleasing \$4,500. Last week, "Song Heart" (Mono), slow \$2,400.

Iris (FWC) (82; 60-85) "Naked City" (U) (5th wk). Down to \$2,500. Last week, \$3,600.

Laurel (Romer) (80; 85) "La Boheme" (Indie) and "Mason Lescaut" (2d wk) (reissue). Last week, "Furia" (4th wk), nice \$1,400.

State (Loew-Walk) (2,404; 60-51) "Sitting Pretty" (20th) and "Challenge" (20th) (2d wk). Average \$8,000. Last week, nice \$2,200.

Los Angeles (D'town-Walk) (2,097; 60-51) "Sitting Pretty" (20th) (3d wk). Only \$5,000 in 3 days. Last week, light \$12,400.

Loew's (Loew) (2,041; 60-51) "Sitting Pretty" (20th) and "Challenge" (20th) (2d wk). Solid \$9,000 or near. Last week, \$12,400.

Orpheum (D'town-Walk) (2,210; 60-51) "Los Angeles" (Rep) and "Hawaii" (2d wk) (reissue). Last week, "Bambi" (RK) (reissue) and "Western Heritage" (RK) (2d wk), \$12,400.

Panorama (D'town) (1,226; 60-51) "Fugitive" (RK) (3d wk). Nice \$9,000. Last week, \$12,400.

Pantages (Pan) (2,312; 60-51) "Remember Mama" (RK) (2d wk). Good \$12,000. Last week, \$12,400.

Paramount (F&M) (3,388; 60-51) "Unconquered" (RK) (2d wk). Heavy \$22,000. Last week, \$12,400.

Op's Wife (RK) (2,000; 60-51) "To the Victor" (WB). Slow \$16,000. Last week, "April Showers" (WB)

BIGGEST SUNDAY SINCE "SINBAD" AT BROADWAY'S PALACE. N.Y... *HELD OVER!*



and
**BIGGEST BUSINESS IN MONTHS
AT GRAND, CHICAGO... *HELD OVER!***

and
**SENSATIONAL AT THE RIALTO,
SALT LAKE CITY... *HELD OVER!***



First three openings click to Top Tarzan Business across the board . . . as Dave Edwards, Genl. Mgr. of Joseph Lawrence Theatres keys exhibitor comment: "Finest Tarzan we have been privileged to play! Excellent opening and audience reaction!"

R K O
RADIO
PICTURES

Sol Lesser presents EDGAR RICE BURROUGHS'

TARZAN AND THE MERMAIDS

starring JOHNNY

WEISSMULLER · BRENDA JOYCE

and introducing LINDA CHRISTIAN

Produced by SOL LESSER · Directed by ROBERT FLOREY
Original Story and Screenplay by CARROLL YOUNG

Based Upon the Characters Created by EDGAR RICE BURROUGHS



"THE BEST TARZAN EVER!"

*You'll forget
there ever was
a woman
like Gilda...
when you
meet The
Lady
from
Shanghai!*



COLUMBIA PICTURES presents

**Rita
HAYWORTH**

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WELLES**

The LADY from SHANGHAI

with Everett SLOANE and Glenn ANDERS - Screenplay and Production by Orson WELLES

	Albanian	Arabic	American	Chinese	Czech	Deutsch	Finnish	French	German	Greek	Hungarian	Indian	Irish	Italian	Japanese	Lithuanian	Norwegian	Polish	Portuguese	Rumanian	Serbian	Slovak	Spanish	Swedish	Ukrainian	Yiddish	Total Foreign Born	Total No. of Immigrants at Stations	
Arizona																											2	2	
California																											2	2	
Connecticut																											1	1	
Delaware																											1	1	
Florida																											1	1	
Georgia																											1	1	
Illinois																											2	2	
Indiana																											1	1	
Iowa																											1	1	
Kansas																											1	1	
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TOTALS	1	1	2	3	1	9	16	1	4	1	2	1	4	12	1	6	10	2	4	9	1	1	1	4	37	6	819	334	126
1944 TOTALS	13	3	3	9	1	10	15	22	21	16	54	13	2	64	10	3	6	7	11	7	46	9	10	19	364				

Esty's Potter Hops on Tele First For Coast with Riley's Lensing

Los Angeles, April 13.—"Television at its best," is the title of "Riley," the first feature given Andy Potter of the William Esty production company. Some one is going to be the first to televise a radio comedy, he reasoned, so he followed through in the first place.

"Riley" may be running through his mind as he deduced this will be it. So getting permission from Irving Brecher, package owner of the comedy, and its sponsor, Procter & Gamble, he dug up an old script and freely translated it for the video camera. He next interested the L. A. Times talent, who in turn made arrangements with Pasadena Community Playhouse for a studio for lensing and theatre for viewing.

None of the "Riley" regulars will appear in the television version. The cast being drawn from AFRA's "farced 40" and student body of the Playhouse. Herb Vignar, Buddy Gorr, a pair of AFRA wheelchairs, alternate in the name role because of conflicting commitments. "Riley" will be a segment of a two-hour show and run for two weeks with limited scenes from the film.

Potter and the L. A. Times' KTV hope to prove many things with their experiment. High priority will be given to the cost breakdown, arrived at through the AFRA last year. The factors and elements necessary to the economic whole. Both the AFRA and Playhouse will figure to profit by appraising to the new art form, and The Times editorial crew looks to gain insight into the value of the highly useful knowledge before its transmitter starts speaking.

Latest in the news has been an electric that the institutional list was early saturated and hundreds more are clamoring for space. The rising tide, the project will prove, with allowable margin for error, due to absence of minimum cost, what television has been long wanted to know: "How much more will it cost to do a live hour of a radio show than a recorded kilobyte program?" At least it will give them something tangible to go on and shew the breadth of speculation on the phases of "sighting the sound."

TV Comes to H'wood's Aid

via New Lewis Package on Talent Screen Tests

With Hollywood still refusing much help to the television industry, after will now come the aid of Hollywood. "Hollywood-Screen Test," new video series packaged by Lewis, will be shown on KTLA tomorrow (Thurs.) night over WFL-TV (Philadelphia), with the format designed to help the talent get a crack at an actual screen.

Under plans for the show, which is also to be carried by WMAL-TV (Washington), two different actual each week will be a chance to do a scene with a special guest. In addition, the middle spot on the show will be given over to a variety act who's also considered a good screen bet. It will begin with Betty Hutton and radio actor Frank Butler will top opposite guest Alan Baxter on the screen performance. Samuro Solo, singer on WIN (N.Y. indie radio station) and winner of a recent Arthur Godfrey Talent award, will hold down the middle spot. Betty Lyell is the show's permanent emcee.

Lewis has rounded up a group of top writers to furnish original material for the scripts. They include Alton Abraham, Pauline Kent, Richard Dana and Bernard Weiss. In addition, he plans to use excerpts from time to time. With Warren will direct the package, which is being offered to sponsors at \$1,000 per week.

DuMont Spreads Wings

DuMont television also struck out on the affiliate road last week by taking WHNT-TV, New Haven, as its first non-owned outlet. Station, operated by Elm City Broadcasting, is expected to take the air May 1, when it will carry the full DuMont network schedule.

Web presently owns and operates WARD (N. Y.) and WTIC (Washington) and has started construction on its station in Pittsburgh. Applications for two more stations in Cleveland and Cincinnati are still pending before the FCC, behind which still the Commission decides whether to demand a split between DuMont and Paramount.

12 Stations Now on CBS-TV Web

CBS, indicating that its recent television clinic for key AM station execs throughout the country paid off better than that recently held in NYC last week, has announced nine more tele affiliates. With stations in N. Y., Philadelphia and Birmingham already on the air, this brings the CBS total to 12, largest in the nation. NBC to date has only three, and DuMont, although it has working agreements with several others.

New CBS stations, all owned and operated by CBS sound broadcasting outlets, are in Dayton, Cincinnati and Columbus, Charlotte, Louisville, Birmingham (N. Y.), Stockton (Calif.), Indianapolis and Dallas. Network arrangements bringing them into the CBS fold came within a week after the web's tele clinic. All have been granted their construction permits by the FCC and are now in the process of building.

Date then they will start carrying CBS shows originating from WCBST-TV, the web's key outlet in the area, and dependent on how soon they take the air and how soon they're connected to N. Y. via the Bell System's coaxial cable. Bell's present co-ax schedule, though in the east and south will probably link up first, with the cable not expected to hit the Coast (for Stockton) until 1950. As with the other webs, though, CBS may set up regional stations pending the time all stations are linked together.

New stations include WFBM-TV, owned by WFBM, Indianapolis; WHIO-TV, owned by the Miami Valley Broadcasting Co.; WKRC-TV, owned by the Cincinnati Star; WBT-TV, owned by the Charlotte Observer; WHAST-TV, owned by the Louisville Courier-Journal; WRNS-TV, owned by the Columbus Dispatch; KRND-TV, affiliated with the Dallas Morning Star; and WJLA-TV, owned by Clark Associates, and KGDM-TV, owned by E. F. Peffer, Stockton.

Crosby Signs TV Entry

Hollywood, April 13.—Bing Crosby will probably make the first top-name triple threat entrance in show biz.

Through his Crosby Enterprises office it was learned that the singer will more than likely see some kind of television action this year. Though no commitment has been obtained as to just what he has in mind. Propositions have been made for a radio and stage tour, which would not reveal from where they come.

Crosby has retained his television rights through all these years even though he has committed himself to radio and various picture deals.

ECHOES, FILMS GROWING PAINS

Television, following the pattern of growing pains set by the film industry, is now confronted with one of its biggest obstacles to date in an acute shortage of studio space. Broadcasters have intensified their search for any kind of real estate that can be converted into studios and network execs are on the prowl throughout the country for suitable buildings.

Illustrative of the extent to which the shortage has reached is the fact that NBC's studio 9G in Radio City, N. Y., may be found too small even before WNBC moves the bulk of its programming there from the plant-sized studio 2H. NBC, consequently, may find itself in dire need of studio space and has already reported dickering for various film studios in and around N. Y., including the old Edison studios in the Bronx and the new RKO-Pathe studios in Harlem.

In light of its space situation, NBC, under the aegis of a proposal for construction of a "television city" for N. Y. City was to have been built in Manhattan at a cost of \$40,000,000, which was to have been shared by all seven N. Y. stations, who would have their entire programming sent there. Even with a tentative nod from Mayor William O'Dwyer and N. Y. Parks Commissioner Robert Moses, however, the idea has apparently been rejected by the city. Broadcasters were reportedly wary of some big-name NBC glitch in the deal.

(Continued on page 34)

'Shoes' Musical For Gosch Series

Television audiences will get their first taste of a Broadway musical next Wednesday (20) night, when Martin Gosch's "Tonight on Broadway" presents excerpts from the hit musical, "Hallelujah, Hallelujah Shoes." Show, the third to be aired over the CBS video web, may be the first in a series of musicals, which Gosch has been busy convincing American Tobacco to extend its option on the rights.

Gosch wrapped up permission to air parts of "Shoes" Monday (12), when he established a deal with the American Federation of Musicians' for a single-show basis. Producer plans to do three musical numbers from the show, including "Hallelujah, Hallelujah Shoes."

(Continued on page 30)

AFRA PLUGGING GAP IN RADIO-TELE PACTS

Anticipating start of negotiations shortly with television companies for the establishment of radio-TV pacts, the American Federation of Radio Artists has taken action to plug a gap in the radio industry's representation of its members. The union's national board voted Monday night (12) to send a delegation to the radio industry to discuss the terms of any video code subsequently adopted.

The delegation, which includes the Associated Actors & Artists of America, general organization of all performers in the industry, will appear at companies in a few days to start negotiations for a production code. The code will be presented by a television committee, but the plan is presently to turn the handling of the code over to a Television Authority.

Estelle Taylor's Series

Hollywood, April 13.—Estelle Taylor has signed a pact with Lasker, Inc. to make a series of 16m video reels. The program will present a 30-minute fashion show once a week for the 13-week series.

B'casters Aver TV Monopoly Charges Fault of FCC; Can't Move Upstairs Yet

Don't Push Poppo
Stressing the notion that talk of the television industry's move into the upper frequencies is premature, Television Broadcasters Assn. prez, J. P. Poppo declared that there's still much experimentation to be done on the present tele wavelengths. Only such experimentation, he said, can substantially lower the price of receiving sets, which is now one of the industry's chief problems.

Poppo explained that the greatest power that can be delivered to receivers on the present frequency band is 5 Kw. Experimentation that renders possible the delivery of 10 Kw. power to receivers would enable manufacturers to cut down on the number of tubes, he said, and would save money on tubes, he said, it will be possible to reduce the price of sets.

\$1,200-Hr. Rate For WPIX Live Shows

Following the pattern established recently by other N. Y. television stations, WPIX, forthcoming N. Y. Daily News outlet, has set rates for its Class A and Class B time in preparation for its start of operations June 1. The hour time slot is set at \$1,200, compared to \$800 for a time.

Rate schedule was set up by executive manager D. B. O. Sullivan to be as simple as possible. Thus, an additional \$400 per hour is to be charged for the studio shows, making the total cost \$1,200. Figure includes all facilities covered by the film and estimate rate schedule, plus full use of existing studio and camera facilities and the necessary technical staff. Rate also covers three hours of rehearsal time, with additional rehearsal time to be charged for at \$100 per hour.

Charges below the \$800 hourly rate are: 30 minutes, \$400; half-hour, \$500; 15 minutes, \$200; 10 minutes, \$250; five minutes, \$150; and 30 seconds, \$100. No charge is to be made for film facilities in addition to the air time cost. A time is listed as 6 p.m. to 6:30 p.m. through Friday and 12 noon to closing Saturday and Sunday. Rates are effective 12 noon to 6 p.m., Monday through Friday.

WPIX rates are about on a par with those for WABC (CBS, N. Y.) and WCBST-TV (CBS, N. Y.). There's lower than rates set by WABC, N. Y., which charges \$1,000 per hour for program facilities, plus three-quarters of the transmitter cost. WPIX has a one-hour studio show on WNBC would cost a sponsor \$1,750.

PAR-OWNED KTLA GETS FOX TELE NEWSREEL

With both Paramount and 20th-Fox pacing the film industry in television, the inevitable has finally happened. Fox tele newsreel has been sold to the Par-owned KTLA. Los Angeles, network station will be carrying portion of its opposition.

Deal was struck on KTLA Monday (12) night at 7:50 p. m. It's to run five times weekly under sponsorship of 12 noon to 6 p.m. Monday RCA distrib for the territory. Deal was set by 20th studio sales manager, John A. Walker, and network head of the L. Walter Thompson company. Reel is now shown on several different video stations. Fact that an RCA distrib has picked up the bankrolling tab on the show marks a feather in the cap for 20th.

If the shortage of available television channels means that most stations will be confined to a certain few networks, it's the fault of the Federal Communications Commission and not the industry. That's the opinion of top tele spokesmen, who object to charges that the FCC may have become monopolistic through their failure to open up more rapidly the higher frequencies. (More to the upper frequency band would open up more tele channels, says as FM has thrown open more sound broadcast channels.)

Industry is fully aware that it must eventually move upstairs. According to J. P. Poppo, prez of the Television Broadcasters Assn., and Dr. Allen D. DuMont, prez of DuMont Labs, however, the FCC's request that the industry should also move upstairs would take a number of years and declared that the FCC could continue to do the same thing, while, by giving video more channels on the present frequency band.

FCC opinion on the problem was expressed at the recent Institute of Radio Engineers meeting by FCC chairman Wayne Coy. Pointing out that the "present inadequacy of the radio spectrum" is a major problem, he said that the Commission has not had made available to it adequate information as to the characteristics of the so-called "high band television" (475-890 mc) to enable it to write sound standards for such a service.

Tossing the cudgel back at the FCC, the industry also expressed its voice of WOP (Mutual, N. Y.), declared that it would take at least five to six years to make a complete service could be established on the upper frequencies. Both he and the industry are confident that the FCC, if it's so eager to

(Continued on page 30)

State of Tele To Political Candidate Poses

Problem for St. L. Station

St. Louis, April 13.—The tele industry is also experiencing WOP (Mutual, N. Y.), declared that it would take at least five to six years to make a complete service could be established on the upper frequencies. Both he and the industry are confident that the FCC, if it's so eager to

The applicant is former Lt. Col. Richard W. Carter, a member of the St. Louis attorney who is the country's No. 1 war hero. He served in the Pacific during World War II and was one of the European theater and won a Rock of medals.

Hereafter, all radio stations have never balked at selling jobs of time for politico gabbling.

YES AND NO FOR TELE OF L.A. H'WOOD GAMES

Hollywood, April 13.—KTLA will again telecast the Los Angeles Angels baseball club but this time under sponsorship of Standard Oil. Last year the Paramount station carried the club in a special series. It was enough sets around to interest a tale-taker.

Standard Oil placed on the Hollywood games, the owner of the stadium, Earl Glumore, fearing insular interest in video stars, thereby lessening his percentage of the receipts. It would be no trick at all lining up a special series. The seat circulation in these "dumbings"





...it's so easy to listen

And since 1941—when this photograph was made—it has become even easier to listen to CBS.

That's one reason why one network, CBS, with its 99,000,000 different listeners each week, reaches more people than read *all* the magazines published in the United States.

For CBS today has achieved the best "balance" of facilities in all Radio; with more high-powered, and fewer low-powered stations, than any other network. And since 1941 almost every CBS station—150 out of 162—has made specific major technological improvements.

In the past year alone, CBS stations have added 230,000 watts of *extra* power; far more power than any other network increase—almost as much added power as all the other networks combined.

No wonder that CBS delivers its large audience to advertisers at a lower cost than any other network. And that latest reports show that the largest individual audiences in *all* radio are the CBS audiences of the LUX RADIO THEATRE in the evening, the ARTHUR GODFREY SHOW in the daytime.

And that more of the hundred largest users of Radio are on CBS than on any other network.

Columbia Broadcasting System

—where 99,000,000 people gather every week

TV Upstairs

Continued from page 27

open up more video channels immediately, could feasibly assign more stations to the frequency space between the present No. 6 and No. 7 channels (the 88-172 mg. band). That space is presently occupied by the Army Navy and various other shortwave operators.

Dr. DuPont, going a step further than Poppo, declared that better designing of tele receivers to provide more selectivity might make it possible in certain areas of the country to utilize all 13 channels in a single locality, rather than the alternate channels now being assigned. He pointed out, however, the necessity of having all transmitters located within a relatively short distance of each other to maintain the desired ratio between the signals from the various transmitters. That factor is already present in Los Angeles, where all transmitters are located atop Mt. Wilson.

It is possible to accomplish the same thing in any city in the U. S. where co-channel interference is not a problem," Dr. DuPont said. "The situation in L. A., for instance, is that there are no other large cities in the immediate vicinity and hence the co-channel problem is not a serious one. On the east coast the problem is somewhat more difficult because of co-channel interference between major cities close together, such as New York, Philadelphia, Baltimore and Washington, although it may be possible to obtain some additional channels along the east coast by taking into account the ability of properly designed receivers to detect stations operating even on adjacent channels."

Poppo declared that experimentation in the upper frequencies has been going on for a long time, in the form of dithery, radar and tele-microwave relay. Such experimentation has not been exploited for its future potentialities in the video industry, however, since there are still so many problems to be ironed out. Further

experimentation will take plenty more work and more money, he said, pointing out that some of the major tele firms have already invested their maximum in getting the lower frequencies opened.

Before the upper band can be opened, he said, the vagaries of the 500-600 mg. band must be fully explored. For example, engineers haven't yet found the refraction in the upper frequencies that exists in the present channels. In addition, no method has yet been found of operating vacuum tubes at the high power needed to actuate receivers in the upper spectrum. Once that problem is settled, Poppo said, it may be possible to use the high frequencies to actuate "satellite stations" to serve the small rural areas. Such stations could be operated practically automatically, receiving their entire programming from networks.

If the present frequency standards can be taken as a criterion, consequently, opening of the upper frequencies to commercial use will take at least five to eight years. Exploration and propagation tests will occupy at least five years, he said. Then the FCC must set standards, which must in turn be handed over to manufacturers, who will have to set up for the production of receiver and transmitting equipment in the upper band. This will take another two to three years.

Poppo stressed that the eventual move to the upper frequencies would not make obsolete present receiving sets. A converter will of course be necessary, he said, but RCA has already successfully demonstrated such a converter that sells for only \$35. Converter would do for present video receivers what the FM tuner has done to convert AM radio sets into FM receivers. Poppo also declared that a move upstairs wouldn't necessarily mean the immediate establishment of color tele. Experimentation in color, he said, will take at least 10-15 years.

WHOM GROWING PAINS CUES TWICE ITS SPACE

WHOM, Genesee Pope's N. Y. foreign language station, is about to blossom out with new and larger studios as well as jacked-up power. Station has just leased 15,000 square feet of space in a building at 136 West 52nd street and will begin construction there within a few days of six studios, master control and five control rooms, in addition to executive and business offices.

New quarters, which the station hopes to occupy by June 1, will double the space of WHOM's present home at 29 West 57th street. Work on the new studios parallels the finishing touches being put on WHOM's new 5,000-watt transmitter at Ridgefield, N. J. Testing of the new power unit will begin within a week.

Greatly expanded schedule of foreign language programming under Fortune Pope's management as vice president and general manager of WHOM (which his father acquired in November, 1945) is credited with hyping the indie's operation to the point of outgrowing present power and quarters. Station's foreign language schedule now blankets the operating day, from 6:30 a.m. to 11 p.m. seven days a week. Italian programs dominate, with 85 hours weekly, followed by Polish, Jewish, German, Greek and Russian airs.

KEX in 50 Kw Hoopla

Portland, Ore., April 13.

Climaxing a week of hoopla festivities, KEX, Portland, launched operation of its new 50kw transmitter last Thursday (8) with Gov. Halting throwing the switch. Transmitter premed with a special program, "This Is Westinghouse," with Edward Arnold as narrator and featuring the Westinghouse station's exes including J. B. Conley, general manager; Cy Young, station manager, and Frank Conrad, ABC Pacific coast station relations chief.

Inside Stuff—Radio

Unusual exchange of telegrams between Emerson Foote, prez of Foote, Cone & Belding, which recently resigned the \$12,000,000 American Tobacco account, and Al "Bunny" Coughlin, producer of the "Hit Parade" show, being taken over by the BBDO office, which inheriting the account, significantly reveals the relationship and thinking within the F-C-B organization.

Coughlin last Friday wired Foote: "Runners of my going with show and Foote, Cone & Belding, which recently resigned the \$12,000,000 American Tobacco account, and Al "Bunny" Coughlin, producer of the "Hit Parade" show, being taken over by the BBDO office, which inheriting the account, significantly reveals the relationship and thinking within the F-C-B organization.

Foote's reply on Sunday (11) reiterated the fact that F-C-B "resigned the \$12,000,000 account on principle alone—because we would no longer like business with the show we did not fully believe in." It added: "Your loyalty, as expressed in your telegram, as demonstrated by your long years of fine work for us is something I will always cherish, but I must tell you, in fairness to you, that I feel the time has come when I should start looking for something else—if nothing concrete develops immediately with F-C-B. I tell you this in sorrow, and in your own interest. With all the goodwill in the world, we are unable to cut \$1,800,000 in commissions, and am sure you understand that obvious fact. I assure you that you will have ample time to make other arrangements, should nothing else definitely materialize with F-C-B. And I do believe that someone in the future we will again be associated in business. . . ."

A radio station may not be permitted to editorialize for the home front, but WHOM, N. Y. indie, is going all out to influence voters in Italy's elections next Sunday (18). Station, owned by Genesee Pope, publisher of *Il Progresso*, N. Y. Italian-language newspaper, Monday (12) launched a campaign to get Americans to vote in Italy, urging that country's voters to reject communism. Daily broadcasts, short-wave via the World Wide Broadcasting Foundation and aired simultaneously on WHOM local radio, are presenting prominent personalities (such as Met Opera tenor Ferruccio Tagliavini) in direct appeals to friends and relatives in Italy. Pope personally teed off the series, which will continue through next Saturday.

Contest fad—but on a rather higher minded plane, in this case—had spread to the e.t. field. "Keeping Up With The Wigniewers," Laurence Hamann, contest series, carried more than 150 stations in 44 states, is offering a \$1,000 college scholarship to any accredited college in the U. S. to a boy or girl, 13 to 18, writing the best letter in 120 words on the theme "I Want to Be a Teacher." New Jersey State Teachers College will administer the scholarship. Contest is being judged by DeWitt Emory, presy of the National Small Business Men's Assn.; Prof. W. C. Clark, Columbia U. economist, and George Rosen, radio editor of *VARIETY*.

Besides their gag files, radio comedy scrippers can now add to their literary arsenal a serious treatise on the technique of provoking and desired intensity of laughter from a yuck to a belly. Written by Art Henley in four separately bound monographs, the series is entitled "Radio Comedy and How Comedy Works." An engineering degree isn't required to fathom the study, it would be helpful in dishing out the complex "mathematics of humor" which Henley has formulated in his comedy. The series is a gag writer's aid for the understanding and improvement of his craft is detailed in the book.

'Shoes' on TV

Continued from page 27

"Papa, Won't You Dance With Me?" "I Still Get Jealous" and "Nobody Ever Died for Dear Old Rutgers." In addition, he presented the usual interviews with producers and writers, in addition to cast members posed by Phil Silvers, Nanette Fabray, Joy Faye and Jack McCauley.

Series premed April 6 with a pickup of excerpts from the "Roberts" from the stage of the Alvin theatre, N. Y., with "The Heiress" scheduled as the next show last (Tuesday) night. Under terms of his agreement with Foote, Cone & Belding, ad agency for American Tobacco when the deal was set, Gosh is not to exceed a budget of \$30,000 for the three shows contracted for. "Roberts" show is believed to have cost about \$8,500, but whether that included an expected fee to Gosh of \$1,000 hasn't been revealed.

Pay the "Roberts" players, stagehands and others at the Alvin is estimated at \$5,000. Star Henry Fonda got \$350 and other leads received \$250, while the other actors got \$475 plus an allowance of about \$12 for the time. Show was rehearsed all afternoon preceding its scheduled 7 to 7:30 p.m. airing and proved no easy assignment for the actors. They had little opportunity for dinner before the regular performance started, since the show ran 10 minutes overtime.

Indefinite aspect to the show's being continued is the result of the recent switch of the property Strike account from PCB to Batten, Barton, Durstine & Osborne. First three shows, set on an experimental basis, were put through under the agreement that FCB would continue to handle the account for all billings contracted for before the agency resigned the account. Gosh must now convince BBDO, which is a little more bearish on tele, that the show will pay off for the sponsor.

Boston — Station WFEA, Manchester, N. H., has renewed its staff contract with the American Federation of Radio Artists, and providing for wage increases and continuation of AFRA shop.

Coverage

Continued from page 27

"Papa, Won't You Dance With Me?" "I Still Get Jealous" and "Nobody Ever Died for Dear Old Rutgers." In addition, he presented the usual interviews with producers and writers, in addition to cast members posed by Phil Silvers, Nanette Fabray, Joy Faye and Jack McCauley.

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Best measurement
of the prosperous
southern market

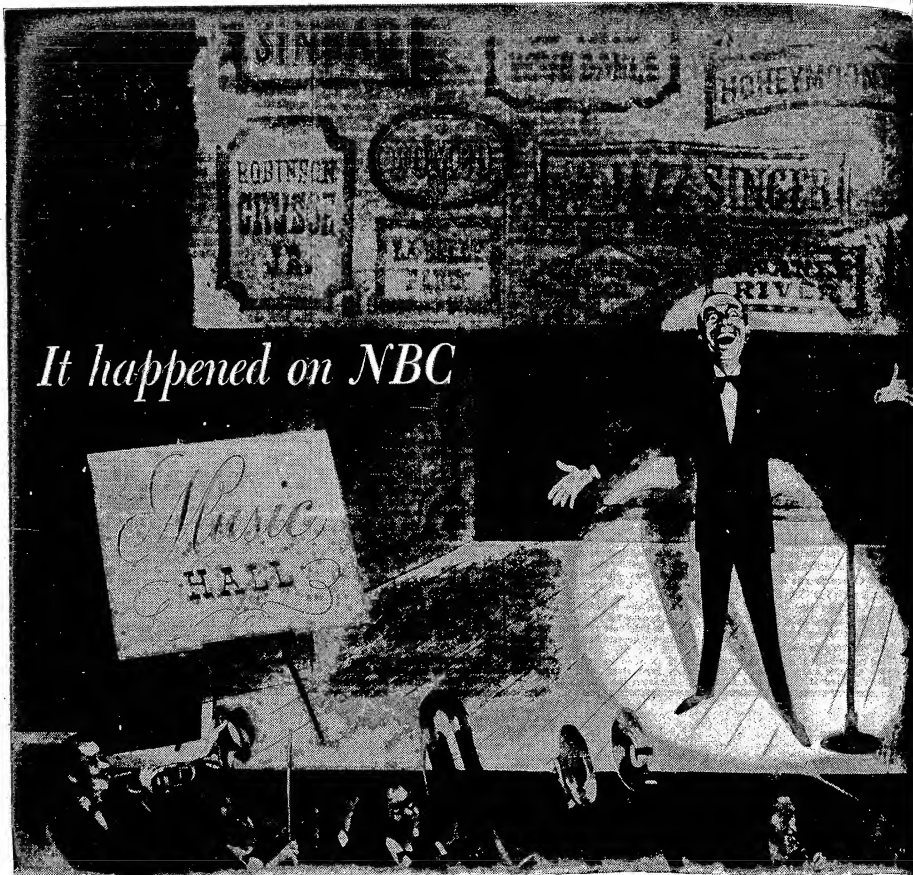
Paul W. Morency, Vice-Pres.—Gen. Mgr. Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.
WTC's 50,000 watts represented nationally by Weed & Co.

KMBC
KERM



Continued from page 26

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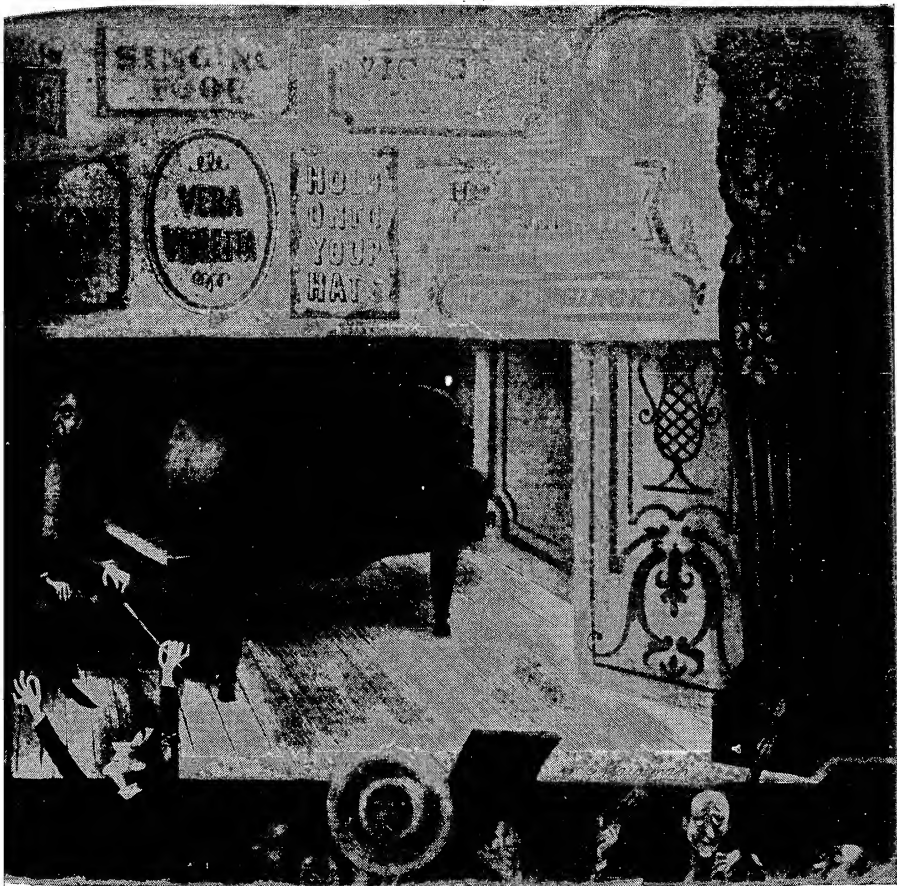
It happened on NBC

STORY OF A LEGEND ★ "You Ain't Heard Nothin' Yet!" For more than three decades the world has been hearing those words, and still it hasn't heard everything yet. For Al Jolson is a tumultuous, restless, irrepressible torrent of song, music, and entertainment.

Al Jolson's radio career started when NBC was less than fourteen months old. On January 4, 1928, Al appeared on NBC's Dodge Victory Hour, singing "Sonny Boy," the song that turned the Hollywood movie studios permanently to the sound track. In 1933

he came to NBC for his first regular radio series. In 1938 Al took over the Kraft Music Hall on NBC. There followed several more NBC series, and then through the years innumerable guest appearances. In October, 1947, the Jolson radio career turned full circle, and Al was again sponsored by Kraft on NBC—as the star of the Kraft Music Hall.

Today a new generation of youngsters is taking Al to its heart, while an older one sits back and dreams, happy with the memories Al evokes. Both are grateful



for the fact that they "ain't heard nothin' yet."

Back in 1934 Al told reporters he was through with the stage forever, because, he said: "If an actor stays on the stage for twenty years, everyone thinks he's a hundred." Today it has become the fashion to make jokes about Al's age. Al will never be old. As long as he cares to sing, he will be known as one of the truly great personalities of show business.

How to manage a Music Hall? Engage a star like Al Jolson, mellowed with a lifetime of show business,

from Lew Dockstader's Minstrels to Technicolor movies.

Spice the program with the pungent wit and piano artistry of Oscar Levant. Electrify it with the powerful facilities of the NBC network. Locate it next door to other great programs heard on NBC. Let the vast NBC audience fill the nation-wide hall. The result: Each Thursday night the living rooms of American homes are lighted with a new brilliance—the glamour of the footlights of a thousand-and-one nights of great entertainment glowing down the years to the present.



A Service of Radio
Cooperation of America

... the National Broadcasting Company

Television Reviews

Continued from page 28

the three-ripped spectacle as viewed via video, CBS cameramen and commentator Gil Fates did a job, and testified to the fact that they held complete attention for the full three-and-a-half hours required to get the unusually slow opening show into the can.

Though, as cited above, the color, etc., of the Big Top was very poor, there were very compensating factors, due largely to wise camera handling. Attending to the least occasionally unusual results in a kaleidoscope of confusion due to attempts to keep up with what's going on in all three rings at once. On tele, less was seen, but more of what was shown registered. Panning was held to a minimum while individual acts were performing, and there were occasions when least concentration was held exclusively to one act if that act had superior qualities. At certain times when horse acts were performing, the camera took in all three, but each was allotted sufficient time to register.

Another angle of the camera work were the pictures presented when aerial acts were performing. Cameras evidently were spotted just below the top balcony, meaning that performers working high wires, trapezes, etc., were on a level with the lens. With the dark background supplied by patron-filled seats opposite, and the spotlighted white costumes (or what registered as white) of performers, these acts often supplied shots that came under the heading of lens artistry.

Most dramatic, however, was the handling of one high wire act, involved in a fall last year. Now, the father of one of the performers stands below and in case of a fall, is ready to break the impact in any way possible. In the television, a picture of the father below was superimposed on the shot of the act at work above, and was a unusual twist.

Gil Fates is to be commended for his commenting. He never got tiring, many times letting minutes slip by without a word. He inserted a good sense of humor into the least interesting performance, and apparently went to considerable trouble to heighten the showing. Even the least interesting of foreign acts new to the circus, where they were performing when discussing explained circus terms that are applied by performers, for example, Liberty horses are so named because they work without riders, or are "at liberty," etc. His coverage was thorough.

Ford commercials were also held to a minimum considering the time spread of the broadcast. There weren't more than three or four interruptions, and these were all fairly brief, but punchy in Ford's behalf.

Mae was picked up direct from Mere Evans' circus band.

Sunday (11) afternoon, CBS-TV did another telecast of the circus and improved upon its first showing. Cameras apparently were moved lower than for the original and the closeups, etc., were better. There were numerous other small improvements made, based upon the experience gained last Wednesday. Most were of a minor nature, but overall they improved on the initial attempt. Wood.

HOME ON THE RANGE

With Hiram Sherman, Vincent Sardi, Gloria Strocchio
Director: Howard Corder
Writer: Max Wilk
Technical Director: Jack Burrell
15 Mins., Mon.-8 p.m.
Sustaining
WNBT, N. Y.

This program—which should have been as airy as a cream puff—came off slightly sour. Intended as a gay travesty on the fine art of cooking, it turned out to be a pointless 15 minutes, with the whole taste gone out of it. Somewhere a good idea went askew.

Actor Hiram Sherman and budding actress Gloria Strocchio, tutored about in a kitchen, sizzling with a sator, some crepes and some very flat pancakes. Vincent Sardi, the w.k. Broadway restaurateur, came in to scrutinize, taste and applaud. And that was all.

Ruth Wilk, daughter of Warner Bros.' eastern story head Jacob Wilk, packaged the program, while her brother Max scripted it. Undoubtedly she saw some comedy in

a couple of actors turned cooks, while a fine cook turned them. She may also have felt that audiences would go for the glamor of Sardi as well as the Sardi name. But although Sherman's chatter was amusing at times, and engagingly delivered, the program was a rambling stew that didn't quite take. Only the theatrical initiatives would be drawn by the names involved, and they'd be shoofed off by the pointlessness of the proceedings.

Sherman seemed embarrassed by the proceedings and Miss Strocchio completely lost. The only one who acquitted himself creditably was Sardi, who has been around actors so long, he can give them pointers in their business. But even he must have wondered at the waste of ingredients. Bron.

Seattle—Bill Ward, formerly continuity chief at KOMO, and recently scripter for Ruthrauff & Ryan in San Francisco, is now radio director at Strang & Prosser agency here.

Frost Monopoly

Washington, April 13. Charge that the Los Angeles Weather Bureau gives 50-kilowatt KFI a monopoly on frost warnings and detailed weather info for the farmers sparked sessions of the Senate Commerce Committee here last Friday (9).

Sen. Ed Johnson (D., Cal.), author of a bill to break down the clear channels, read a letter from Cal. Smith of indie KFAC claiming the other L.A. stations "weren't getting an equal break on weather broadcasts. KFI's Bill Ryan earlier in the week plugged for 750 kw largely because of his station's unique service to West Coast growers. (Smith is currently battling it out with William Witt of KNX for Ryan's seat on the National Assn. of Broadcasters board of directors).

TOBY DAVID'S WWJ SHOW

Detroit, April 13.

Toby David, ex-plateer spinner here, hit the airwaves via WWJ with a brand new pre-breakfast variety participation show Monday (12) and running through Friday.

Clear Channel

Continued from page 28

the best men in that agency have always operated in the hope they'd eventually be employed by the big chains or stations. (Caldwell is a former FCC general counsel.) Wheeler noted ex-FCC chairman Charles R. Denny's recent appointment as an NBC vicepres. All five past FCC chairmen have assured him at one time or another they were against super power. Wheeler said, and would do something about it. "Nothing will be done, though," Wheeler asserted, "until the Congress lays down a policy."

Other political figures were drawn into today's stormy session. Seymour Siegel, WNYC (N. Y.) director, read a statement from Mayor William O'Dwyer, N. Y., authorizing him "to make strong representations in favor of the Johnson bill," so that WNYC might operate full time. Station has been on the air nights the past six years. In a temporary authorization which, Siegel explained, has sometimes been made on a hectic month-to-month basis.

Earlier, Herbert Taft, manager of

the Clincy Times-Star's WKRC, owned by the family of Sen. Robert Taft, predicted that super power would result in monopoly not only of standard broadcasting but of television. "Competitive advantages in the hands of clear channels," he said, "might easily result in a monopoly of television facilities by these same groups," since only those who can depend on strong earnings from their All stations can underwrite tele. He pointed out that the rate cards of all six other Clincy stations combined is only 45% of WLV's rate card.

Jersey Naps Get WCAU Ride

Philadelphia, April 12.

WCAU, Philly's CBS outlet, again will broadcast racing from Garden State Park, Camden, beginning Thursday (15), opening day. Franny Murray, ex-Penn football star and local sportscaster, will handle the daily show, which includes the feature race of the day from 4:45 to 5 p.m.

WHO
is gratified at
its selection for the
VARIETY

1947 PLAQUE AWARD FOR PROMOTING INTERNATIONAL UNDERSTANDING

"Because . . . WHO felt that a clear-channel radio station must do more than pay lip service to public welfare activities, they got to thinking how the primary part of WHO's audience (in the World's Food Bowl) could best contribute, under the station's inspiration toward forging a link in the chain of world-wide understanding. A tall order, certainly, but not too tall for WHO . . . Since the listeners in the WHO area are well paid in cash for their produce which is helping to feed a hungry world, the station decided . . . to elicit their voluntary participation in today's No. 1 Project in the public interest—World Peace. It asked its listeners to participate . . . by providing gifts of food and

clothing to destitute people they have never seen. The rest is history. The WHO European Relief Project inaugurated last October has paid off to date with 14,731 radio families in 40 states and Canada (11,000 of them from all 92 counties in Iowa) participating. A total of 40,000 food and clothing parcels, weighing in excess of 400,000 pounds (200 tons) has already been shipped to Norway, Holland, France, Czechoslovakia and Greece. And when a station can enlist 2,271 community groups from 30 states for such a project, its power for good is incalculable. To WHO, for forging an unbreakable link in the chain of humanitarian assistance, VARIETY doffs its hat."

WHO
DES MOINES . . . 50,000 WATTS

B. J. Palmer, President
P. A. Loyet, Resident Manager

Daily News

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'47, and last week's decision. Third decision was forced by the NAB, which challenged the December findings because ex-Chairman Charles R. Denny, Jr., voted against the newspaper after announcing that he was resigning to become an NBC vesper.

The Commission majority, according to observers here, may have knocked the props from under efforts of the N. Y. Daily News to contest its latest decision in court. For the FCC's based their rejection of the News purely on grounds that the three other Manhattan bid-ders were better qualified. No mention was made of newspaper ownership and with the exception of Clifford J. Durr, the entire FCC bench agreed that testimony offered by the American Jewish Congress purporting to show the News slanted its stories against minorities was "unreliable and inconclusive" and should not be weighed in their decision.

The Commission rested its grant to ABC on the fact the company needed N. Y. organizations for a proposed FM network. The Ladies Garment Workers was favored as the largest single union in the Manhattan area and an organization which has "demonstrated its desire and intent to further FM in N. Y. by every available means."

Outstanding operation of WJLB, standard broadcast station, most of which was to be duplicated on FM, was cited in support of grant.

Debs Memorial Fund station WEVD was eliminated because of overcommercialization on its foreign-language stanzas. As for Dorothy Thackeray's WLIB, the Commission expressed doubts that its program service would be superior to or even the equivalent of that provided by the successful applicants. Ditto was true for the Methodists, while lack of FM experience of the N. Y. Daily News and the Metropolitan Broadcasting Service nixed them out of the race.

Broadcasting Corp., which proposed a staff of only nine persons, was dropped because its financial promises fell in the way of well-rounded FM service.

Bilinguals

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organizations, are, however, of high caliber.

The potential foreign language radio audience is estimated at around 15,000,000 with heavy concentration in the metropolitan areas. Ferrand finds that "foreign language groups listen with more care and regularity to their FM broadcasts than any other group in the U. S. He also extends a widely-held belief that second-generation Americans no longer listen to FM broadcasts.

Paradox in the decline in the FM programming is that such shows continue to be highly profitable, as one indie station recently grossing \$120,000 on its FM program alone. They are being dropped, moreover, despite survey reports that they are able to hold their audiences. However, broadcasters are showing a tendency to shy away from programs directed at special national groups.

Seeking to revive foreign language time on the airwaves, Ferrand suggests a cooperative organization of FM broadcasters to overcome negative influence of time-probers and excessive commercialism. But such a plan is unlikely, Ferrand admits, in view of previous experiences. "The only alternative, however," he says, "seems to be a continuation of the present policy for decay in an almost total waste of the educational possibilities of the medium."

'CBS Is There'

Continued from page 23

question seriously the right of a show's supervisor to trespass on such air billing simply because the show's his "baby" and he has final say on the completed script.

The matter is seen as one that must eventually be decided by the Radio Writers' Guild in terms of future contracts, for up to now it's been a hazy question as to precisely when an author's claim is and is not, but only through an exact definition can the issue be settled.

Freelance writers engaged for

'CBS Is There' are paid as a rule from \$500 to \$750 for a script. That's considered good pay, but it requires several weeks' research because of the painstaking accuracy and sticking-to-the-facts that has contributed to the show's renown. Some writers say that for that kind of coin, in a tight market, they don't care who shares in the credit with them and that the Shayon trademark, in fact, is so indelibly stamped on the overall production as to make the three-way billing understandable.

However, others at CBS contend that, in view of the director's shared Shayon tagline, insistence on writer credit as well is overloading it.

CCNY

Continued from page 24

posed of Al Schechter of Mutual, Norman E. Kerses of NBC, Craig Lawrence of WCOB, Boston; John S. Hayes of WINX, Washington; and H. W. Wright, CCNY, Bronx.

Last night's show-managed tee-up was sparked by such individuals as Fred Allen, Harold E. Fellows of WEEL, Boston; James C. Shouse, Crosley agency, General Electric, N. Y.; Gordon Mills of Kudner agency, Bob Schmidt of Mutual and Ted Cott of WNEU, N. Y.

Elissa Landi, star of the evening's dramatizations, had to do by far the best between a radio and a broadcast studio where she played a role in "All My Sons."

Indie Rebellion

Continued from page 22

petuated. The request was subsequently denied.

Pre-Convention N. Y. Cautions

There's a pre-NAB convention powwow in the making for the National Assn. of Broadcasters District Two (New York), richest section billings-wise in the association. Although the district was slated to hold its annual meeting until August, district director Mike Hanna of WBOC, Idaho, is sounding out broadcasters of the area on a proposal to hold a caucus May 3.

Seems a number of broadcasters were sent going to the Los Angeles convention because of its distance from N. Y. and want to air their sentiment among those who'll be attending. Others are anxious to sound off on such issues as the proposed NAB code and the organization of independent stations on the NAB board of directors to the detriment before the big meeting takes place.

Hanna has indicated in a letter circulated to District Two members that he'll call the May 3 party if sufficient "top management personnel" signifies a desire to attend.

May 3, some point out, will come at an inopportune time for those attending the Ohio State Institute at Columbus, that session being scheduled April 30 through May 2.

Auto Listening

Continued from page 21

traffic intersections where red stop lights were set to hold up motorists two minutes or more. Interviewers moving down the lines of cars would single out those with radios on, ask what station the motorist was listening to, the name of the program, and the sponsor, if any. Age and sex of the car listeners also would be noted.

Gurkin said he proposed to take polls on the first and third weeks of the month (as Hooper does), but initially check only daytime listening. Cost of this service, covering four boroughs of N. Y., would be prorated, running \$350 a month per station if two were participating, \$225 monthly if six were subscribing.

At least one large metropolitan station already has indicated it will go in on the deal if Gurkin can get several other subscribers to lower the pro-rated cost.

Number of car radios in the U. S. is estimated at between 8,000,000 and 9,000,000. C. E. Hooper has made sample checks of auto listening, but has no continuing poll. He feels his family listening "diary," used in conjunction with U. S. Hooperatings, should cover any listening members of the family do in their auto.

Cancer 'Jackpot'

Continued from page 23

a race a month themselves to see which contest makes the best showing in mail pull. Station program executives, willing enough to help donor carers who share in no more, are "rated" for their fund-raising capabilities.

Contest giving go-ins to contest include WIN, WINX, WOXR, WMCA and WOY.

Contest, in which a "minimum" of \$10,000 worth of merchandise will be passed out, calls for listeners to send in donations accompanied by their own "I won't conquer cancer because..." at the same time indicating their "favorite" radio program on which they heard the cancer appeal. Competition is slated to run April 11 through May 22. Draw-out length of the contest also lured broadcasters.

As one flagship exec said, "We've just got to call a halt to this giveaway thing somewhere."

Mayflower

Continued from page 24

general counsel; Robert Richards, public relations director; Harold Fair, program director; Arthur Storer, director of special services.

Others include: Berl Lottridge, WJWP, Davenport, Ia.; Ralph Hardy, WJLB, Salt Lake City; Phil Miller, Gannett newspaper-radio chain; William Harrison, WMT, Cedar Rapids; William Scripps, W. D. Detroit; Dr. Fred Siebert, Univ. of Illinois; R. M. Vaehoncoeur, WSYR, Syracuse; CIO-United Automobile Workers; Progressive Citizens of America; Gordon Brown, WSAY, Rochester; J. A. M. Craves, V. A. Washington; Louis Caldwell, attorney for WGN, Chicago; Frank Waldrop, Washington Times Herald columnist; American Veterans Committee; National Lawyers Guild; Cooperative League of U. S. A.; James Lawrence Fly, American Civil Liberties Union.

Fly testified at the first round of editorial hearings but asked for another hearing "in view of subsequent testimony and evidence." Following the pattern of earlier testimony, reps for the UAW, PCA, AYC, ACLU, National Lawyers Guild and the Co-op League are expected to plug for the retention of WJLB's Mayflower run. While some station men may urge softening, not complete junking of the editorial ban.

Boston—Jesse Buffum, editor of WEEB's N. E. Almanac and director of agriculture for CBS in N. E., held first annual "Buff" luncheon for leading agriculturalists at the Statler this week. About 70 top agriculturalists for agriculture appeared to give their reports on the N. E. situation to Gov. Robert Bradford.

Wallach Exits WNEU

For WNYC Program Spot

Program chief's job which has been opened, since Seymour Siegel moved into station director last November, has been held by George Wallach, WNEU (N. Y.) staff director who also is director of the American Theatre Wing's radio and television divisions. He's making the switchover from WNEU this week.

Although Wallach will have the title of assistant program director, he will actually have full active supervision over all WNYC programming. He is expected to continue his ATW activities.

Jones-Coy

Continued from page 23

sion of opinion by governmental action and are not at all intended to give newspaper a preferred position over all others who would become licensees by requiring a more limited inquiry into their qualifications. . . . Any inquiry to determine which of a number of the applicants is best qualified is more likely to administer the responsibilities of a licensee with fairness to all groups and points of view in the community can hardly be characterized as an effort to suppress opinion.

Boston—James M. Halpin, merchandising assistant with WCOB, of WFEA, Manchester, N. H. as local sales rep.

BULL DOGS

"HIRES TO YA" FOR THIRD YEAR ON CBS

"JINGLES"

THAT DON'T JANGLE!" LANNY AND GINGER GREGY

Jingles—Radio and Video 1500 MADISON AVE., N. Y. 18

Atwater 9-4100



GOOD NEWS

For Those Interested in a TELEVISION CAREER!

Twin City Television Lab (Division of Beck Studios, Inc.)

Announces Opening of a

TELEVISION PRODUCTION SCHOOL

April 19, 1948

offering Program Directing, Writing (creative and commercial), Acting, Arranging, Camera Techniques and Producing. Courses, 9 to 15 months.

Centrally located in upper Midwest (downstream Minneapolis) with 11,000 sq. ft. in Lycium Theatre Bldg., comprising modern classroom, library, film projection and editing room, huge television studio, control and observation rooms, completely furnished with latest actual image artificial television station-type equipment.

Outstanding Direction, Supervision and Staff

Personally supervised by Joe Beck, ex executive director, outstanding radio personality, whose Beck School for Radio is nationally recognized. William E. Gage is Technical Supervisor.

VETERAN TELEVISION DIRECTOR

Ernest Colling, former NBC Television Program Director, twice winner of Amer. Television Society's award, the second time for production of "Angel Street," is Director of the school, supervising a staff of competent instructors.

Affiliated with Beck School for Radio, Twin City Television Lab Sales and Service, and Beck Studios' own commercial television station, application for which has been filed.

CENTRAL GEOGRAPHIC LOCATION AND NATIONAL CONTACTS ASSURE FAVORABLE PLACEMENT

WRITE OR WIRE FOR FREE BROCHURE

TWIN CITY TELEVISION LAB TRAINING UNIT

Lycium Theatre Bldg., Minneapolis 2, Minn.



1500 MADISON AVE., N. Y. 18

Argentina-Mexico Set Reciprocal Song Coin

Deal for First Time

Buenos Aires, April 7. Argentine ASCAP, Sociedad de Compositores y Autores de Musica (SADAC), has succeeded in coming to an agreement with its Mexican counterpart, which will allow Argentine composers to collect royalties on Argentine music performances in Mexico. This eases a long-standing peeve by Argentine artists against Mexico's refusal to return the equivalent exchange.

SADAC has received a first remittance of \$4,000 in back royalties from Mexico on account, and SADAC is now turning its attention to a number of other countries, like Spain, which have been reluctant to pay royalties to Argentine writers, although in their turn they receive nice wads of coin from Argentina.

Brazil's performance society registered royalties of \$3,330 on Argentine music during 1947, while the Argentine payment for Brazilian authors amounted to \$2,385. Uruguay received \$10,680 from Argentina (mostly due to the tango "La Comparsita"), against \$3,216 paid by Uruguay to Argentina.

U. S. took \$14,137 from Argentine agents, \$51,024, which covered the Argentine use of ASCAP's repertoire. Spain paid only \$165, whereas Argentina paid \$20,587 for use of Spanish music, mostly by Spanish talent working in Argentina.

Italy received \$7,457 in Argentine royalties, but did not respond with payments on Argentine music. Great Britain made \$4,667 from Argentine use of its catalog and paid out \$3,922.

Observers here state that a situation may develop in the Argentine music world similar to the phase through which the movie industry is passing, with Argentine composers banning the use of songs or music from countries which do not pay royalties for the use of Argentine catalog.

Vincent Lopez' orchestra and Peter Donald, radio story-teller, are booked to work together in Troy, N. Y., Saturday (17).

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending April 10

This Week wk. of		Title	Publisher	New	Chicago	Detroit	Kansas	St. Louis	San Francisco	Indianapolis	St. Paul	Seattle	San Antonio	National
1	1	"Now Is the Hour".....	Leeds	1	1	1	1	1	1	1	1	1	1	110
2	2	"You-Leaf Clover".....	Bernick	3	2	4	3	2	2	3	4	3	2	91
3	4	"Bea Your Parson".....	Robbins	4	3	2	5	4	5	8	2	4	3	66
4	3	"Manana".....	Barbour-Lee	2	7	3	8	5	3	5	2	4	7	64
5	5	"Serenade of the Belles".....	Morris	6	8	7	7	3	6	1	6	5	10	41
6	6	"But Beautiful".....	Burke-VH	5	10	6	6	6	6	9	6	5	6	40
7	7	"Dickey Bird Song".....	Robbins	6	4	1	1	1	1	4	3	8	4	37
8	10	"Terna".....	Duchess	1	9	4	1	1	1	5	10	1	9	18
9	11	"Baby Face".....	Bernick	5	9	1	1	1	1	7	7	1	7	16
10	9	"Golden Kariage".....	Paramount	8	1	1	1	1	1	8	7	1	8	13
11	11	"Stars Will Remember".....	Harms	1	7	1	1	1	1	8	1	1	8	10
12A	12	"My Happiness".....	Blasco	1	2	1	1	1	1	1	1	1	1	9
12B	12	"Just Because".....	Leeds	1	1	1	1	1	1	2	1	1	1	9
12C	12	"Pianissimo".....	Santly-Joy	1	1	1	1	1	1	1	1	1	10	3

Clinton Set for Pennsy's Cafe Rouge, N.Y., May 3

Larry Clinton's orchestra completes a round robin beginning May 3 when it opens at the Cafe Rouge, Pennsylvania hotel, N. Y. In the past few months, Clinton has moved from Frank Daley's Meadowbrook, to the New Yorker hotel, N. Y. to the Penn. all choice dates for a band of his type.

Penn date is between the current Dick Jurgens and Elliot Lawrence.

"Happy" Today, Peter Maurice Music head, back to California from N. Y.

Geo. Levy in Trip Abroad

George Levy, veepee of Leeds Music and brother of Lou Levy, who heads the firm, heads for England in the next two weeks on music matters. He'll huddle with London's Peter Maurice management over problems arising out of the reciprocal publishing deal established about two years ago, under which Leeds operates a Peter Maurice firm in the U. S. and Maurice operates a Leeds firm in London.

Levy will go to Paris and possibly Italy, looking for song possibilities. Lou Levy, when abroad last year, came up with the current "Now Is the Hour."

Midwest Maestro Marks 50th Anni in Band Biz

Kalamazoo, April 13. More than a half century in the band business is mark recently chalked up here by Charlie Fischer's Globe Trotters. Launched in this city in 1897, the outfit is still active.

Fischer, the orch's founder and leader, along with his pianist-brother Burton, handle the same tasks today as they did when the group was started. Band has made four worldwide tours covering 150,000 miles.

Speculate on Inclusion Of 'Seasonal' Tunes On Peatman Plug List

Music publishers are being queried by Dr. John Peatman, compiler of the Peatman System of measuring the value of radio performances of pop songs, as to their feelings on the inclusion of "seasonal" tunes in the weekly tabulation. Dr. Peatman wants to know whether such tunes as "Easter Parade," Xmas melodies such as "Santa Claus" and "White Christmas" listed among pop plugs or separately, apparently on the theory that listing them among the top 30 tunes excludes another pop from the compilation.

Apparently most pubs feel that such melodies should be relegated to the weekly plug list of standard tunes which Peatman issues weekly along with the pop string. Others feel that the query is unimportant to the overall scheme of listing plugs.

Lately, there has been quite a bit of dissension among publishers over Peatman's methods of compiling the weekly tabulation, or, rather, not over the methods so much as over the refusal to reveal the course followed in arriving at the final result. Pubs feel that they're working in the dark; that they do not know which programs are more important in Peatman's scheme of measuring, and as a result must indiscriminately seek all types of performances in the hopes that they pile up enough point value to achieve the weekly tabulation.

Peatman's refusal to reveal what programs are more important to his plug evaluation process is obvious. Once the more important shows are known there would be a rush by pubs for only those performances.

Eddie Hubbard, platter spinner on "ABC Club," WIND, Chicago, last week formed Eddie Hubbard Enterprises. Easter Sireaker, Hubbard's assistant; Art Ward, formerly of Decca Records, and Hal Cooke, of Capitol Records, complete the organization.

JON and SONORA STEELE

MY HAPPINESS

SMASH HIT



DAMON
D-11133-B

HITS
THE
JACK
POT

★ NUMBER ONE IN
MID-AMERICA... AND
SPREADING FAST TO ALL
PARTS OF THE COUNTRY

FLAS!

There are NOW IMITATIONS

Demand the ORIGINAL

"MY HAPPINESS"

The Terrific DUET by
JON and SONORA STEELE
on DAMON Records ONLY D-11133

The ORIGINAL is now OUTSELLING "Hit Parade"

Discs wherever introduced! Check Philadelphia, Detroit, Cleveland, Pittsburgh, Akron, Kansas City, St. Louis and many other areas.

ORDERS totaling 40,000 from Chicago in 2 weeks!

Damon Recording Studios, Inc.

1221 Baltimore Ave. Kansas City, Mo.

Tracey-Kapp Near Deal as Howard Claims Majestic Pact Had Bit Bust

Majestic Records and Jack Kapp, president of the latter, are nearing a deal for certain assets of the troubled indie disk manufacturer. Talks have continued between Kapp and Eugene Tracey, Majestic head, who has been in New York, and while there's nothing on paper and there are many ends still to be tied up, it looks now that an arrangement will be reached.

One of the main items, of course, is Eddy Howard, who is a substantial creditor of Majestic. And his situation is one of the barriers that must be surmounted. Howard launched a suit against Majestic in Chicago last year for a release from his contract, claiming Majestic had violated its terms. However, since he has between 30 and 40 masters on Majestic's shelves, and nothing is being done with them, it isn't likely he'll flatly desert the company. Too, if he refuted his tie with Majestic at the end of the week, he would not be able to record anyway because of the disk ban.

Refutes Majestic Tieup
Chicago, April 13.
Refuting the report that Eddy Howard is tied up with Majestic Records, and can't be paid loose, W. Biggie Levin, bandleader's personal manager, says that "Howard has no contract with Majestic, it was terminated some time ago, prior to Majestic going into bankruptcy." Although they have been approached by all other recording firms, Levin refused to negotiate with any of them until the present situation is cleared up.
Levin said that although Howard

was aware of the approaching situation, he wanted to cooperate with the disk ban, so that as many people as possible would be protected. The bankruptcy steps were necessary, Howard and his manager are sketched for contacts with Howard Tracey, head of Majestic, upon his return from the east.

Meanwhile, at the request of three music creditors, the Bank Laboratories of New Jersey, Elizabethtown Corp. of Kentucky, and the John Horn Printing Co. of New York, Judge Philip Sullivan of Chi federal district court has extended the Majestic hearing until May 13, to allow creditors' attorneys time to prepare their request to change the filing from Chapter 11 to Chapter 10 of the Chandler Act.

Louis Kutner, co-counsel for the corporations demanding action, explained his clients feel that Chapter 10 gives all-around protection, whereas Chapter 11 benefits only creditors with priority. (The three above corporations are all unsecured creditors.) He also feels that a fee (called for in Chapter 10) would guarantee a fair share of remaining assets to all concerned.

Barron, 3 Sums Set For N.Y. Astor Roof

Blue Barron's orchestra and the Three Suns have been set for the Astor Roof, New York, opening Aug. 9 for the third and final segment of the Roof's season. It's the first shot at a major N. Y. hotel spot, and Barron, and they'll alternate on the stand.

Barron hasn't been in N. Y. for some time; his usual stop was Edgemoor hotel. Suns have been making the Raleigh Room, Warwick hotel, N. Y., their headquarters (they're current). They'll start their N.Y. at the Piccadilly hotel, N. Y.

Carmen Cavallaro's orchestra opened the Roof May 17, with Lenny Herman's combo alternating. Second portion of the Roof's season has been filled.

Touring Bands

Continued from page 37

the situations point out that some cities involved have had local scales boosted so high that their surplus coin regulations in effect in New York, now pegged at \$103.50 weekly. One town has jumped scales three times since Dec. 1, currently demanding \$127.50 weekly per man. The way of harassment is that it's important that the constant ferreting out of minor violations since it means that leaders of same-name combos, whose men aren't paid as well, are wide open to AFM charges. In the event they do not follow prescribed scales in each territory.

Local executives are not interested in the fact that the treasures of the individual branches are enriched by travelling bands, which must pay a 10% tax on salary to local "heat." They aren't aware this coin is not paid to musician members who might have lost years' jobs. That's why local executives, and the loss of their jobs can reflect upon the former's chances of continuing in office, hence the disregard for the 10% income.

How important that 10% travelling tax is to the average local, which normally copes with constant travelling band traffic was cited during the war when, because of transportation restrictions, travelling combos were reduced to a minimum. Many locals verged on bankruptcy. At the same time, membership rosters of the average AFM local have increased considerably since the war's end. Newark local, for example, listed 910 musicians prewar and currently is trying to keep 1,000 tourists happy with jobs. That is duplicated all over the country and explains the local aversion to new inroads by travelling outfits.

Vaughn Monroe's orchestra drew an excellent turnout of 2,900 at the State Armory, Albany, N. Y. Prices ranged from door top of \$2.50 to advance at \$1.50.

Brentano's N.Y. Book Stall Opens Large 'Disk Bar'

With sales of records becoming a more important corollary of book stores' merchandising, Brentano's main New York shop opened a new "record bar" Monday (12). Firm's Washington branch has handled disks for some time, sales of 20% of the total volume of business.

Brentano's N. Y. operation previously has had a waxing but on a small scale. Company's new setup is farmed out to Norma Dorfman and Charlotte Cohen at Kappa and Charlotte Cohen at Kappa. The firm receiving a percentage of the gross. Other book stall chains such as Doubleday, Doubleday, etc., have long handled records in many of their outlets. Fact that many disks come in packaged albums makes a natural tieup for the title retailers.

Glen Island Casino Sets Krupa; Operation Vague

Gene Krupa's orchestra has been signed to open the season at Glen Island Casino, New Rochelle, N. Y., May 27 for four weeks. Krupa deal brings in the first top name the spot has had in several years and is perhaps the most costly the Casino has ever used. Krupa is reportedly drawing a net \$2,750 weekly.

Operation of the Casino is still vague. Michael DeZutter, who ran the spot for years, on lease from the Westchester County Park Commission, the owner, again in control, but has been dickered for some one else to operate it. There has been talk of Joe Walcott, operator of the nearby Post Lodge, Larchmont, relative to his taking the Casino over, but the deal has been dropped. Meanwhile, DeZutter bought Krupa.

Maximo Shop Fields ran Glen Island Casino this season, having purchased the lease from DeZutter. He sold it back at the end of the season.

Songs with Largest Radio Audience

The top 30 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of April 2-April 8, 1948

April Showers	Harms
At the Candlelight Cafe	Witmark
Baby Face	Remick
Ballerina	Jefferson
See Your Pardon	Robbins
But Beautiful—"I" Road to Rio	Burke-VH
Bye Bye Blackbird	Remick
Dickie Bird Song	Remick
Haunted Heart—"Inside USA"	Williamson
Johnny For Love—"Casbah"	Meirow
I May Be Wrong	Advanced
I'm Looking Over a Four Leaf Clover	Remick
I've Got a Feeling I'm Falling	Santley-Joy
Larry Larlo Little Biter	Shap-B
Love Is So Terrific	Mellin
Manana	Barbour-L
My Sin	Chapell
Now Is the Hour	Leeds
Passing Fancy	BMI
Swamp	Smully-Joy
Saber Dance	Leeds
Saturday Date	Southern
Tell Me a Story	Laurel
Too Little Too Late	C. K. Harris
Treasure Sierra Madre	Remick
What'll I Do	Berlin
What's Good About Goodbye—"Casbah"	Meirow
You Were Meant For Me—"You Were Meant"	Miller
You're Gonna Get My Letter	London
You're Too Dangerous Cherie	Harms

The remaining 21 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Tune For Humming	Paramount
All Dressed Up With a Boom Boom	Marks
Best Things in Life Are Free—"Good News"	Cravord
Brass Band From Brazil—"Angel in the Wings"	Morris
Excuse Cherie	Miller
I Wish I Knew the Name of the Town	Leeds
In a Little Book Shop	Triangle
It's Easy When You Know How	Pemora
My Cousin Louella	Shap-B
Old Ferris Wheel	Goldmine
Old Looks There, Ain't She Pretty	Leeds
Sat. Night Central Post Office	B. Harms
Serenade of the Bells	Meirow
Spring in December	Leeds
There's a New Sensation	Duchess
There I Go	Mellin
Thou Shalt Not	Feist
Thousand Islands Song	Morris
We Just Couldn't Say Goodbye	Words-Music
What Do I Have To Do—"I" Are You With It"	BVC
You Turned the Tables On Me	Fox

* Legit Musical. * Film Musical.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Past	Covers
Emil Coleman	Waldorf (400; \$2)	27	2,400 60,425
Dick Jagers	Pennsylvania (500; \$1-\$1.50)	7	1,625 10,625
Shep Fields	New Yorker (400; \$1-\$1.50)	7	1,500 9,500
Johnny Pineapple	Lexington (300; \$1-\$1.50)	74	825 68,275
Lawrence Welk	Roosevelt (400; \$1-\$1.50)	4	1,200 5,700
Buddy Moreno	Commander (300; \$1-\$1.50)	3	800 2,350

* Don Richards-Robt. Lamouret at Waldorf; Iced Shoes at New Yorker.

Chicago

Skinny Ennis (Empire Room, Palmer House; 550; \$3.50 min.-\$1 cover). Most spots played their own. Ennis and Rosalind Courtwright lured good 3,000.

Bertie Fields (College Inn, Sherman; 650; \$2-\$3.50 min.). Fields and

Chuck Foster (Boulevard Room, Stevens; 850; \$3.50 min.-\$1 cover). Slight slip to 3,900 with ice revue.

May Morten (Mayfair Hotel, Blackstone; 300; \$2.50 min.-\$1 cover). Lucienne Boyer peaked take to 2,300.

Orin Tucker (Marine Room, Edgewater Beach; 700; \$1.50-\$2.50 min.). Show headlined by Tucker and Estelle Sloan followed George Olsen Friday (9). Hetty 3,900.

Los Angeles

Joe Reichman (Ambassador; 900; \$1.50-\$2). Total 2,500 tabs. Jan Garber (Biltmore; 900; \$1-\$1.50). Floor 1,980 covers.

Location Jobs, Not in Hotels

(Chicago)

Marky Good (Chez Paree; 300; \$3.50 min.). Jack Cole Dancers and Jackie Green fair 3,500.

Tommy Howard (Aracorn; \$1-\$1.15 advance). Big week-ends passed 17,400 through gates.

Art Kassel (Blackhawk; 800; \$2.50 min.). Back to fair 1,700.

Teddy Phillips (Trancon; \$1-\$1.15 adv.). Open Tuesday (6); dippy 17,700. Guy Lombardo one-nighter Tuesday (6) drew 4,200.

(Los Angeles)

Charlie Spivak (Palladium B., Hollywood, 4th wk.). Week 9,000 callers.

Sabin Joins Bourne

Lee Sabin, formerly with the artists and repertoire division of MCA Records, joined Bourne; Inc., Monday (12). He'll be concerned with the business end of Bourne's operations—mechanical, synchronization problems, etc. He'll do no professional work.

Sabin will, of course, headquarters in New York.

Herb Marks' Divorcing

Mrs. Herbert (Hortense) Marks is going to Reno for a divorce action against her husband, head of the Edward B. Marks Music Corp., founded by his father.

The Marks, married 20 years, have two sons, eight and 15 years old.

The No. 1 Folk Record of the Nation T. TEXAS TYLER'S "DECK OF CARDS"

Four Star Record 1238

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A Great Two-Four Standard I FEEL A SONG COMING ON Music by . . . JIMMY McHUGH ROBBINS

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RELEASE—
"HE MAKES ME BELIEVE
HE'S MINE"
(LYRICS BY LATOUCHE)
— A NEW HIT!

LENA HORNE'S RECORD
ON MGM
IS A CLASSIC!

DUKE ELLINGTON'S
RECORD ON COLUMBIA
WILL MAKE HISTORY!



N. Y. Niteries Romancing Banquets To Bolster Early-Week Offish Biz

Niteries are leaning more toward banquet business than ever before. The business obtained via group entertainment for various clubs and organizations now account for as much as 40% of the total in some spots, and in a great many others, the difference between profit and loss.

It's been obvious for some time that the usual run of mass cafe can no longer depend on business from the normal channels, such as transients and those drawn on the strength of the show. Bonifaces, to make up the decline in trade, have installed banquet departments, which promote the facilities.

The banquet manager stresses the point that it's generally cheaper to throw a shindig at a niterie than to hire a caterer, musicians, entertainers, etc. It's also pointed out that the cafes can generally put on a better show than can be done under private auspices.

Lately, organizations have been promoted because of the fact that a night club affair can net an auspicious profit. After making a per-plate deal, tickets are frequently sold to the membership at a higher fee, thus making for a profit.

In nearly all cases the niterie takes a hefty cut from its usual rates, but it's profitable because of the increased volume. Cafe management provides a price-free dinner, and probably one or two cocktails, and generally takes care of the time. Latter is necessary because banquet goers in niteries are notoriously poor tipsters.

Billy Rose's Diamond Horseshoe, N. Y., is probably the oldest and most experienced in the banquet business. Dinner sessions during the week draw a multitude of organizations. The Riviera, Ft. Lee, N. J., which opens early May, is reported to have many such functions set for the first month of its summer operation. Although the cafe is set to open May 4, a series of night nights, prior to the preem, has been sold out to organizations.

'Ice Capades' Hefty 75G At Pla-Mor Rink, K.C.

Kansas City, April 13. "Ice Capades" drew top hits with nine performances in eight days in the Pla-Mor rink, grossing \$75,000.

Troupe trained out Saturday to open in Ft. Worth, Tex., at the Will Rogers Memorial Coliseum Sunday (11). Then it heads for Los Angeles and a run on the Coast.

Las Vegas Biz Off; 56 Top for Shows In Only 3 Niteries Open

Las Vegas, April 13. Niterie biz continues to dip here. Fact that only three spots in town are carrying floorshow, when this time last year 15 nooks sported acts on their floors, is the tip-off.

The three sits still holding to policy of acts are the town's swankiest, The Last Frontier, El Rancho Vegas and The Flamingo. However, by agreement, these are keeping nuts on shows under a \$5,000 ceiling, and frequently the salaries are adding up to less. Last year the Flamingo was spending as much as \$15,000 weekly for talent.

Elliot's 'Rodeo Revue' For Interstate Time

San Antonio, April 13. Wild Bill Elliot, known as "Red Ryder" on the screen, headlines the "Bar A Ranch Rodeo Revue" at the Texas. Revue will also play other key Interstate houses throughout the state.

Besides Elliot and his horse, Thunder, layout includes the Sunshine Girls and Doye O'Dell and his radio Rangers.



FRANK MARLOWE
Held over 2nd week, Oriental Theatre, Chicago, thanks to Charles Hogan.
Opening Olympia Theatre, Miami, May 1st; Capitol Theatre, Washington to follow.
Mgt. SINGER & TISHMAN
Publicity: IRVING CANN

Weinger to Single As Miami Copa Op

Murray Weinger and Ben J. Slatky this week dissolved partnership in the Copacabana, Miami Beach niterie. Slatky's interest was bought by Weinger for an undisclosed sum.

Slatky had been partnered with Weinger in a Copa operation for past two years. His bowout is said to be prompted by desire to concentrate on his hotel interests. For many years he has operated the Melville Country Club, Ellenville, N. Y., and recently acquired the Westover Hotel, N. Y., and the North Shore hotel, Miami Beach.

The Copa will continue to be booked by Al Beckman and Shummy Franksy out of New York. Weinger will close the main room at the end of this month for alterations and will reopen in June of June. The Copa Lounge, however, will continue to operate during the summer with disk-jockey stint by Barry Gray.

British Producers-Agts. 'New Look' Campaign with U. S. Acts Paying Off

VHCS' \$500 Contest For Skits, Songs for Vet Show

Veterans Hospital Camp Shows is promoting a theatre-writing and composing contest among long term patients in the various Army, Navy and Veterans Administration hospitals. Material gathered in the contest will be used in a show with professional talent which will go into production around Aug. 2.

VHCS is offering \$500 in prizes to the winners. Ezra Stone, who staged "Me and Molly"; cartoonists Al Capp and Milton Caniff; Robert H. Gordon, director of "Inside USA"; bandleader Kay Kyser, producer Dwight Deere Wiman, composer Harold Rome, and John Shubert will serve as judges.

Lois Andrews Wants To Audition Act Prior To Ruban Bleu Preen

Lois Andrews last week called off her Ruban Bleu, N. Y., opening, slated for Monday (12) in order to play a few out-of-town dates prior to New York preem. She expects to play the Ruban Bleu sometime in June.

Meanwhile, Miss Andrews has been signed for the Club Charles, Baltimore, April 20, and may follow with the Club Cairo, Washington. She's being booked by Sol Temper.

Benny, Harris Set 2 Dates Prior to Palladium, London

Jack Benny and Phil Harris will play two vaude dates prior to the Palladium, London. They are lined for the Fox theatre, London, June 10, and the Palace theatre, Cleveland, June 18.

It's likely Eddie "Rochester" Anderson and the Sportsmen may complete the unit, but not yet set.

The terrific activity of British producers and agents is proving an object lesson to U. S. agencies. During the past year virtually every British vaude producer and the majority of important agents have made trips to the States in a concerted effort to find new and suitable talent for their theatres.

Among those that have visited the U. S. on talent-gathering expeditions include Val Parnell, managing director of the Moss Empire Theatres; Bernard Delfont, operator of the Casino theatre, London; Harry Foster, head of Fosters agency, London; Robert Nesbitt, producer for the Palladium theatre; Charles Tucker, Hyman Zabl, among others.

It's pointed out that the Britishers coming here at frequent intervals generally find enough new faces to maintain the virility of their variety stages.

American talent, according to the visitors, has hyped English box-offices considerably. The new faces claim, have induced new interest in stage shows, thus guaranteeing continue playing time of variety houses.

While Britons think little of making the transatlantic trip to o.o. talent, acts point out that it's difficult to get a New York agent or booker to make the trip to Paterson, or even the Jamaica theatre on Long Island.

Consequently, it's claimed that the unwillingness of many to forage around for new talent, is causing a dearth of new faces in key houses, and is one of the arguments being used to discourage the opening up of new playing time.

Lena's N. Y. Copa Date

Lena Horne signed with Copacabana, N. Y., to open Sept. 9, at \$7,500 weekly. It's a \$1,000 increase over her previous salary at this spot.

Miss Horne will play the Cave Supper Club, Vancouver, starting April 19, and the Fairmont hotel, San Francisco, May 4.

★ Comedy De Luxe! ★



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Thanks to Nat Harris

OPENING MAY 29TH

GEORGE WHITE'S
"MIDNIGHT SCANDALS"
HOLLYWOOD, CALIFORNIA

Exclusive Management
SOL TEPPER
RKO Building, New York 28

Fashion Displays, Radio Show to Bally Hildegarde's Run at Belvedere, Balto

Baltimore, April 13. Hildegarde's opening at the Belvedere hotel here, Friday (16) is being preceded by one of the most unusual promotions to hit the town. Hotel has affected a tlein with the Hutzler Bros. dept. store, which is using the chantoosy's engagement to stimulate sales of formal and informal garb.

Campaign started Monday (12) and will continue to April 22, when Hildegarde ends her Baltimore stand.

Store is installing window displays, featuring cafe scenes built around Hildegarde. In the store, photos of songwriters and other departments. Newspaper ads as well as show on WBAL-TV are also publicizing the tlein.

Potson Draws 2-Year Jail Sentence for Tax Evasion

Chicago, April 12. Mike Potson, former owner of Colissimo's restaurant, was sentenced to two years in prison in the 1st federal district court last week for income tax evasion. Government claimed that Potson, who operated had dodged taxes from 1940 through 1943 amounting to over \$174,000. Potson will start his sentence April 23.

Mrs. McGuire's Hosp Tour

Columbia, S. C., April 13. Mrs. William Anthony McGuire, widow of the playwright, is currently touring with the Veterans' Hospitals Camp Shows' production of "John Loves Mary" and doubling as pit pianist in the entr'acts. It was as a piano single in vaudeville under the name of Lou Cation that Mrs. McGuire won billing 30 years ago, later starting in McGuire's early vaudeville sketches.

A VENTRILOQUIAL ODDITY

RAY WALTERS

"and his wooden family"



ORIGINATOR OF

"DOUBLE VOICE" DUET

NOW

CAPITOL THEATRE,
WASHINGTON, D. C.

Via MARK J. LEDDY
LEON NEWMAN

Cafe Lounge, N. Y.

(HOTEL SAVOY-PLAZA)
Cedric Howard, Barbara Barrie,
Johnny Thompson, Irving Conn
Orch. (6); \$1 and \$1.50 cover.

The Savoy-Plaza's Cafe Lounge cradled and showcased some personalities as Hildegarde, Lena Horne, Larry Adler, among others, as bigtime cafe attractions. The lush war days and, since 1943, just dampening was sufficient lure. The trend is now in reverse; spots with attractions get business, the others are from Dixie until it's a natural showcase like the Stork or El Morocco, and then the human museums are the draw. The SP typifies the trend back to entertainment since hotels now have plenty of rooms; and the lack of the best features of advertisement always was that the cafes with entertainment on the premises helped sell rooms.

On the subject of hyping business, when are these hotels gonna awaken to the idea that part of the

scheme of things to help regenerate business is that convert. It's tough enough with the 20% surcharges besides which, the averages are maintained. The "minimum" tariff idea seems always more palatable to the customers.

However, while the try is laudable the end result has yet to be accomplished. For one thing, the acts of the mediocre or passable acts, the smart hotels like the SP must purchase talent on a regular basis. What made the Cafe Lounge a high spot in the Hildegarde-Adler era was the current show is OK Leon & Eddie's lure but not for a smart hotel anything anyone like Johnny Thompson, had he the name rep, could suffice. Rango, nice-looking and nice-voiced singer, who has been around in the intermediary boites and on the better kiosks, the kind of the best features of advertisement always was that the cafes with entertainment on the premises helped sell rooms.

On the subject of hyping business, when are these hotels gonna awaken to the idea that part of the

Copacabana, N. Y.

Vivian Blaine, Dean Martin & Jerry Lewis, Ray Malone, Betty Bonney, Warda Donovan, Cops Orchestra (8) stand by. Cops Coudy; songs, Bob Russell; costumes, Billy Livingston (Mme. Berthe); \$3.50 minimum.

Dean Martin and Jerry Lewis really hit the big time at the Copacabana last Thursday (8) at the Copac. Both have been around singly and jointly, recently at the Copacabana, but not until their Copac how did they truly arrive as potential comedy stars. Here's a case of two comedians who better than usually it's after a team splits up that one or another component steps into real stardom (viz. Durante, Fay, et al.).

Although subblished to Vivian Blaine, attractive strawberry blonde songstress who went from band-singing to 20th-Fox and is now back in the saloons, Martin and Lewis, the real stars of the show—and will prove the draw. They work in yeoman fashion and the best features of advertisement always was that the cafes with entertainment on the premises helped sell rooms.

Other acts are Cedric Howard (see Du. Tannen) and Barbara Barrie, both under New Acts. Irving Conn, longtime maestro at "Uncle Ben" Riley's Arrowhead, New Y. roadhouse, and best known as co-author of "Yes We Have No Bananas," does a good dapperism job with his small comic, rhythmically well suited for an intimate room of this type. Abel.

Venetian Room, S. F.

(FAIRMONT HOTEL)
San Francisco, April 8.
Ethel Waters, with Fletcher Henderson, Jimmy Blach Orch. (13); cover, \$1.50 week nights, \$2 Saturdays.

The artistry of Ethel Waters scores in this swank room. Her first appearance in a local supper room, Miss Waters' melange of tunes are enthusiastically received. Sopra songstress tees off with "Taking a Chance On Love" for nice returns and follows with "Something Told Me Not to Trust That Man," "Ain't Nobody's Business If I Do," and "Happiness Is the Thing Called Joe" for more plaudits.

More kudos follow after offering of "Stormy Weather" with Fletcher Henderson providing sparkling piano support. "Can't Help Loving That Man of Mine" and "Summertime" for encores, all solidly received.

Opening night turnout had 450 present, and advance reservations pointing to profitable engagement. Jimmy Blach Orch. (13) also contributes excellent performance. Ted.

costume appeal, especially since the Copacolla are so restful on the orbs.

Michael Dursio continues to play a good show, along with his straight dance job, and Fernando Alvares leads the samba band. Abel.

Latin Quarter, Boston

June 25 (1) at Boston, April 14. Marc Ballero, Barbara Cole, Dorothy Durbin, Dancers (8), Ramon Weeks Orch. (8); \$3 minimum.

Only first-line nitty nety left in town, showing heavy French influence, keep its head above water with the racing and sporting fraternity by bringing in good acts and letting them pull all the stops. Line of lookers also helps plenty.

Judy's, clever balancing and juggling team, teoff show with stunning set of tricks. Finale is unique balancing trick, with galathea head rest three balls set on top of partner's head. Draws gasps and a beg-off.

Barbara Cole, easy on the orbs, follow with sock special material, including arrangement of "Blue Tails" and parody on the classics, comedy song, and a plenty blue caryop called "Like Loko I" for some reprieve.

Spotting Russ Offhaus in a lively two-hour session of chatter, and keeping his good in the lounge.

Boulevard Room, Chi

(HOTEL STEVENS)
Chicago, April 7.
Mickey & Paul Preston, Jean Arlen, Rudy Richards, Jerry Rehfeld, Manuel Del Toro, Dorothy McCusker, Dancers (6), Chuck Foster Orch. (11) with Mitty Coury & Ramon Weeks; \$3.50 minimum, \$1 cover.

Three-week shutdown for re modeling has given this room a snazzy decor and an ice tank said to be the largest in any hotel nitty (17 by 50 feet). Skaters are individually expert and well named.

Ice session tees off with the line skimming through fancy routines led by Adrian Spelman. "Voices of Spring." Femmes wear voluminous angle-length skirts, the magenta sash, and the detriment of what must be eight-worth leg work. Singing, while Arlen draws applause with deep freeze ballet, ranging from graceful swoops to spectacular twirls.

Rudy Richards is impressive in dance rhythms, following a line routine cued to shilligheens in march tempo. Mickey & Paul Preston's adagio turn wins good response, topped by gasps at the spin closer in which Manuel Delo brushes the ice. Jerry Rehfeld and Manuel Del Toro cut deft patterns in panto courtship.

Adrian Spelman, singing "Why Must I Choose,"

clubhouse with the line re-gowned in New Lookers that shroud the dancers around Jean Arlen as a noble chick from the Flannery O'Connor story.

Femmes flip off her rustic garb down to bra and panties, and she spins with Jerry Rehfeld. Dorothy McCusker's off-balance antics under the disapproving eye of Del Toro bring in the crowd.

Chuck Foster's orch breaks briskly throughout.

Club Ha Ha, N. Y.

Joey Faye, Danny Danza, Bobbie Martin, Marjorie Fields, Jacqueline Williams, George, and Andy Di Baise orch; minimum, \$3.

There hasn't been a 52d street opening in some years that enticed the kind of patronage that Joey Faye pulled at his preem at the Club Ha Ha last week. Faye probably took the place of the week's top act, "High School Musical" Button Shoes," brought with it virtually the entire cast of that show. Faye, however, among others, with Adam meeting the proceedings after the regular run of the show.

Ordinarily, the people at an opening show are not a major line of interest in most nitty circles. In this case, it is, as the majority of people still in honor of Faye, under ordinary circumstances wouldn't want to be found dead in a 52d street spot, with the exception of Leon & Eddie or St. 21.

In recent months, 52d street has

(Continued on page 47)

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Will work with strip tease dancer

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Present Address

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New York

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Would like to meet agent with large

contract, object matrimony.

Write George Washington

Can Repair Pay Corn Machines

June 13 Johannesburg, S. A.

June 14 Cairo, Egypt

June 15 (Mauritius) Mauritius

June 16 (Rio) Rio de Janeiro

June 16 Flame Room, Duluth, Minn.

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FOREST LODGE-10288 Strong St., Schenectady 7, New York, U. S. A.

Ringling Circus Cicks as Costliest Show on Earth; 40¢ Production Nut

By JACK PULASKI

The circus season officially opens last Wednesday night when the Ringling, Barnum & Bailey Square, topped of big tops, opened for the first time in the city. One of its biggest first nights. The admission sale was considerably higher than last year's. The show is aided by an exceptional advance ballyhoo. Premiere was marked by a rainstorm, a few extra acts, color, and a flock of new turtles. The show is heavy on production, estimates alone costing \$75,000. Total cost of doling up the layout is estimated at more than \$400,000. A 40¢ is a \$50-top show.

RBB can well be classed as escapist entertainment, being splashed with Broadway showbiz. When Ringling, Barnum & Bailey of the Ringling family-owned corporation, has injected a modern treatment to a form of performance that is basically unchanging in its essentials. Unsurpassed interference upon calculations, the show is a shoo-in for another profitable tour. With class capacity for 10,000, the show of the 33-day Garden date, very few in the house left before it came to an end at 10:30. Yet the performance could do with a pepped-up finale.

One of the imported turns, Unus stands out as the most interesting. He's billed as "the man who walks on his hands." In the act, he actually, of course, but the chap balances on one digit upon a fluorescent spot light. Unus transportation interference upon calculations, the show is a shoo-in for another profitable tour. With class capacity for 10,000, the show of the 33-day Garden date, very few in the house left before it came to an end at 10:30. Yet the performance could do with a pepped-up finale.

Outstanding, too, among the imported turns, is the Italian juggler in the center. He's an adroit juggler, one of the fastest workers in the show. He's a long, thin, thin man in manipulating rather large colored rubberballs on a moustache, acrobatic, fingers and feet. He's of the Italian, seen only at old Palace and a few American cities in sensational performance. Brunn is flanked by the Cinessa, whose slack-wire juggling is something of the headfloss and Rolando. Brunn is behind scheduled at the Garden, being contracted for a long tour of the United States for material in Europe for the first time since the war. But Brunn couldn't appear there, because his passport was held up.

The Albanas a Thriller

The Albanas give the show a thrill act, and a good one. This year. On the high wire it's currently a three-act, one of the girls who has been badly hurt in a Miami last fall, and she's just been discharged from the hospital. Brunn Albanas ascends to the wire and is walking up the middle of the ground is the father, who steadies the swaying cable. He caught the girl when they fell from the wire, and as a result wears a steel brace.

There are no other high thrill acts such as the usual clowning turn of last season, but there are two attractive barefoot aerialists, known as the Grangees. Opening night Miss Gould was annoyed when her ornate cape was stolen upon it, the minutes she refused to go through with her routine, skipping the one-act stunt which topped her act. She made La Grange's performance stand out all the more; her graceful descent on the wire brought hearty audience response. La Grange comes on with one of the Murray Andersons, a comedian, numbers, directed by Barbetto,

former vaudeville. It's billed as "The Circus of the Future." Ballet, many girls having cleared stunts which are inserted into trapeze acts. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Albert's Dangerous Task Included among the thrill turns is the featured Albert, who wears a high, steel swaying pole, he's next to closing. They say the pole has snapped in the past but now it's high, steel swaying pole, he's next to closing. They say the pole has snapped in the past but now it's high, steel swaying pole, he's next to closing. They say the pole has snapped in the past but now it's high, steel swaying pole, he's next to closing.

Current layout at this Harlem showcase shapes up as so-so. Sam Donahue's all-white band shares the bill with Shirley Lloyd, Ed Harris, Reg Liggins' Honey Drippers (6), Jackie Petty, Three Honey Bros, Crackshot, Ed Harris, Reg Moore, Roscoe Dyle, "Exposed" (Rep.).

The flyer group was in much better luck. The light show opening, when the Bebees closed on because of juggling trouble. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Most attractive of the equestrian group is the light show opening, when the Bebees closed on because of juggling trouble. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Barefoot girls is somewhat weak, the Loyals taking the center ring and the Grangees. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

In the group having tightwire rope, and the Grangees. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

To Dazzle the Kids Included among the thrill turns is the featured Albert, who wears a high, steel swaying pole, he's next to closing. They say the pole has snapped in the past but now it's high, steel swaying pole, he's next to closing. They say the pole has snapped in the past but now it's high, steel swaying pole, he's next to closing. They say the pole has snapped in the past but now it's high, steel swaying pole, he's next to closing.

song, "Dear Santa." A bertonie sings here and through other acts, being almost in addition to the performance.

There's an amusing animal act, with Guersa and one clown, sea lion replacing Tibor's act. Edridge's monkeys is perhaps the best act in the show. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Pat Valdo is general director. There are liberal other program credits.

Sam Donahue (15) with Shirley Lloyd, Bill Loo, Reg Liggins' Honey Drippers (6), Jackie Petty, Three Honey Bros, Crackshot, Ed Harris, Reg Moore, Roscoe Dyle, "Exposed" (Rep.).

Current layout at this Harlem showcase shapes up as so-so. Sam Donahue's all-white band shares the bill with Shirley Lloyd, Ed Harris, Reg Liggins' Honey Drippers (6), Jackie Petty, Three Honey Bros, Crackshot, Ed Harris, Reg Moore, Roscoe Dyle, "Exposed" (Rep.).

Donahue's crew, comprising three rhythm, five red and seven brass, is a number garished by the leader's hot sax. The boys' parents are in the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

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In the closing group, Liggins' aggregation reprises its success of a year ago. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Sam Petty and the Honey are a new act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Hippodrome, Balto Baltimore, April 10

Woodson Sisters (2), Maude Hinton (1), Ed Harris, Reg Moore, Roscoe Dyle, "Exposed" (Rep.).

Collection of femme acts, rounded and billed as "Girls On Parade." The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Ann Russell follows with impressive variety of acts, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Legit handling of operatic "Il Bacio" reveals some flashy coloratura, that makes for a solid clinger. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Casino, London

London, April 6. The packed house at the opening show was a tribute to Allan Jones' film and clat reputation. Receiving an ovation when he appeared, the show was over, though, for popular numbers. He was in good voice, and his program was well-timed. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Casino Girls open show followed by the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Second half consist of an unbroken act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Capitol, N. Y. (FOLLOWUP) The show's style presentation, prevailing at the Capitol theatre, contributes considerably to the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Victims of the switch are the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

State, previous clicks here, lose many of their comedy values on the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

On the show, hitting a fifty stride, the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Olympia, Miami Miami, April 10. The act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Current bill, though lacking in names, provides more novelty than some previous layouts. Topload of variety sets in heavy fashion, the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

The popular tenor knows his way with a song, and wraps up the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Nichols roars. Works with hoop, the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Comedy sold to held by Ross and Stone. Material could stand sharpening. As seen, went in fair fashion, the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Reddary trio round out the show with the big stunts. Stunts are worked in proper place and effort. The act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Chicago, April 9. The act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

This is strictly a "quickie." After months of star attractions, current show is a quickie. The act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Revue starts off with mild "Type-A" as house cheer plays back. The act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Frank Marlowe takes a beating in knockabout routine and except for the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Shirley Ross, Johnny Morgan, Kate Martin, The Acromonies and the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Although leaning heavily on vocalists, current bill scores with some performances. Gets off to a fast start with solid turn of the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

With a catch and tumbling, the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Johnny Morgan garners plenty of laughs. His easy style and good song scores with the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Shirley Ross, talented find, closes bill singing "Donagel" and the act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Blilled for rest of week, but not appearing at first, show was a success. The act, being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion. The act is billed as being more high trap cleat workers than ever noticed before. Included among the stunts is a girl who climbs up like a chimpanzee, he climbing to the rafters on a rope, jay fashion.

Ivoryton to Try Out 'Twice Born': New Riggs Play at Jutland, N. J.

Ivoryton, Conn., April 13. A troupe of "twice-born," the Mary Orr-Reginald Denham adaptation of Margaret and Joseph Valenti's "Where the Four" will be a feature of the 19th season of the Ivoryton Playhouse, opening July 1.

Milton Stiefel, who operates the spot, is in New York reading a 10-week season.

Riggs Play in Ivoryton
Broadland, N. J., April 13.

Lynn Riggs' "Verdicts Prime" will be tried out at the Ivoryton Playhouse here this summer, with Mary Hunter starring. Strawhat producers Helen Harmon and Milton Stiefel hope to take play into New York in the fall.

Harmon has scheduled a 10-week season, opening June 28, other nine plays being former Broadway successes.

Harmen to Reopen Chapel
Guilford, Conn., April 13.

Lewis Harmon, currently doing a tour of choreography to "The World," will reopen the Chapel Playhouse here for a 10-week season, starting June 1.

Harmon, who operated the strawhat for the past two summers, is the owner-manager. He purchased the playhouse, which has been operated as a summer theatre since last season. Policy of an Equity resident company, with jobs and guest stars from Broadway and Hollywood, will be continued.

Salt Lake Free Press
Salt Lake City, April 13.

"Young Man with a Halo," musical, will be presented by the Salt Lake Kingsbury Hall by the University Theatre.

"Young Man" was scripted by Dan Ralinger, head of production at KOYU, and brother of the late Ed Ralinger; Will Gell, artistic director for the National Society for Medical Research; and Sam Rosen, freelance radio writer.

Keene Opens June 23
Keene, N. H., April 13.

The Keene Summer Theatre will open June 23 for a 10-week season under the management of John Parker Samuels, local legit and concert manager in Lancaster, Pa.

The opening show will be Cole Porter's musical, "You Never Know." The strawhat will have resident company with the same.

Darrell Larsen will be stage director and James Crutchfield stage manager.

2 "Turtle" Strawhat Units
The two companies of "The Year of the Turtle," and perhaps three, are due in strawhat showshops this season. It's claimed that the three-person comedy has already arranged 22 bookings, show dated to start June 21 the Mutual playhouse, Boston. Charles Russell and Harry Clay Blancy have the "Turtle" rights, for the respective companies, former having been associated with Monica McCall, who, until late last year, presented John Van Druten, play author.

Instead of touring a setting like each unit, they decided that each strawhat will be required to supply the scenery. A stage manager and company will be required to accompany each show. Understood that name players engaged to be okayed by the Gate Theatre, N. J., who originally produced "Turtle."

According to Blancy, fee for showing "Turtle" will be a guaranteed-plus-percentage, according to house capacity, lowest charge being \$7,000, second classification applying to those spots which can get strawhat. But there are few strawhats of the latter size.

DIVORCES 'OKLA.' DANCER
Alfred J. Cibel, Jr., hooper in the band company, was divorced last week in St. Louis by Virginia Lee Cibel, who told Judge John J. Sullivan that her husband told her "marriage hurt him with his public."

Couple met when both were members of "Oklaohama."

Cibel was ordered to pay \$28 a week alimony and \$25 a week for the support of a two-year old daughter.

Melchior Tours Indies.

Then Goes to England

Laurie Melchior will make a West Indies concert tour April 26 to May 15. Tour will then leave for Europe for recording sessions July 7. He's due back in the U. S. for alfresco orchestra appearances at Robin Hood Dell, Philadelphia, July 12; Lewisohn Stadium, N. Y., July 15, and Hollywood Bowl, Aug. 7.

"Luxury Liner," tenor's latest pic, will be released by Metro in August. Melchior starts work on his next pic in September, on the tour to the Coast.

MARTINI ON S. AFRICA TREK IN CONCERT TOUR

Nino Martini planned from New York to Johannesburg last week for a two-month concert tour. 15 South African cities lined up.

Martini's trek resulted from a subscription to the South African Columbia Artists Mgt. before the war in a number of South African cities. Martini arranged the tour in operation with Alexander Chersilavsky, head of African Continental, a South African concert division.

Other American artists who already have made South African appearances are the With You Met contralto Rose Bampton and her husband-conductor Wilfred Pelletier.

Moore also was to have been booked there. Following his African tour, Martini will tour in Verona, Italy. During his stay there he may make a film along with the Italian opera company which he did for J. Arthur Rank in Italy last year.

Muench's Hub Symp

Appointment a Surprise

Boston, April 13.

Appointment of Charles Muench as assistant to Sergei Prokofiev, conductor of the Boston Symphony Orchestra for 1949-50 took the city by surprise. French conductor is believed to have turned down the post when offered last week on grounds that conducting was easier and he didn't want the responsibility of the orchestra.

Muench is financially independent. Two names most prominently mentioned for the post in past seasons had been Leonard Bernstein, Koussevitzky's protégé, and Dmitri Mitropoulos, who had been offered to have signed for three years at \$40,000 annually. He went back to Paris Philharmonic on a 40-date tour of the U. S. next season, Koussevitzky, now 74, will complete his 25th year as Hub maestro next season, then turning reins over to Muench.

Dublin Gate Theatre Returns to Eire

The Dublin Gate Theatre Co., which recently made its first appearances on Broadway and in Canada, started Friday (9) on the Washington tour. The troupe, Hilton Edwards and Michael MacLiammoir, will be in New York for three more weeks, during which they'll make various radio and television appearances.

Edwards and MacLiammoir will be in Dublin and London in mid-March to record new plays and select plays for next season. Troupe will open at the Gate Theatre in London on March 15.

There are no plans at present for another U. S. or Canadian trip.

Lead for L.A. Strawhat
Oliver Cliff, currently touring with Katharine Cornell in "An Affair to Remember," will be playing man this summer with Holiday Stage, strawhat near Santa Monica.

The 10-week season opens June 23.

Marian Anderson Cancels Australia

Marian Anderson has cancelled her contemplated concert tour of Australia and New Zealand, scheduled for June 19 to mid-August under J. N. Tait management, and will be touring Europe and her Connecticut home instead.

This will make contralto's first U. S. tour since 1937, when the remittance situation Down Under, however, is reported to have been a factor in the cancellation. Her contracts had already been signed.

Efrem Kurtz's 3-Year Contract Pays \$30,000 As Symph Conductor

Houston, April 13.

Efrem Kurtz, new musical director of the Houston Symphony Orchestra, has arrived here to start auditions and prepare for the season opening next fall. Kurtz had only guest conductors this last season, will be largely rebuilt. Kurtz, who has been with the orchestra since 1915, the orchestra had only guest conductors this last season, will be largely rebuilt. Kurtz, who has been with the orchestra since 1915, the orchestra had only guest conductors this last season, will be largely rebuilt.

Kurtz's recordings are believed to have been a factor in the increase of his Kansas City subscription list from 700 to 4,000. His Khatatun, Gayne Ballet Suite, recorded with the Philharmonic for Columbia, is a strong seller and a second album, Kurtz's "Second Suite," released March 22, has started well. Kurtz expects the Russian dance in the second album to rival the Sabre Dance of the first album in popularity. His recordings with the Philadelphia Orchestra Suite will be released April 22.

Kurtz cancelled a contemplated European and Near East guest conducting tour as result of his Houston appointment. He will spend the summer on his program and expansion plans. He leaves next week for his first tour, heading for the Coast.

'Mary Had a Little' Adds A Little for Louisville

Louisville, April 13.

"Mary Had a Little Lamb" which played Memorial auditorium last Wednesday and Thursday (11-12) will be changed to "Mary Had a Little Lamb" before copy would be carried by local newspapers. The name was changed to "Mary Had a Little Problem." Copy carried on other billing, and was mixed by the paper. The change was made by the paper. The change was made by the paper.

Show, which featured Edmund Lowe, was praised by the critics who pronounced it wholesome, unprovoked and laudable.

Current London Shows

London, April 13.

(Figure shows weeks of run.)

"Anna Lucasta," Majesty's (24).

"The Girl in the Red Velvet," Coliseum (48).

"Bliss the Bride," Adelphi (51).

"Bolton's Revue," St. Jas. (55).

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Chi B.O. Hlds Up Despite Weather; Boat 39G, Burlesque 17G, John 20G

Chicago, April 13.

Nasty weather early this week hurt window sales and Wednesday matinee. However, attendance of less than \$500. "Student Prince" returned for its second week, and "Boat 39G" opened yesterday (12) with fair advance.

Great Northern reopens April 19 when "My Romance" goes in for hoped-for long run. "Boat 39G" arrives April 26 at the Blackstone, following "Student Prince," which cuts its stay by one week and leaves April 17.

Estimates for Last Week:
"Burlesque," Selwyn (2nd week) (1,000; \$3.71). Good \$17,000.
"John Loves Mary," Harris (9th week) (1,000; \$3.71). Stays right at the \$20,000 mark, after week.

"Mary Had a Little," Studenbaker (11th; \$3.71). First week, it opened yesterday (12) with fair advance.
"Shubert," Shubert (6th week) (2,100; \$4.94). Fell off this week to nearly \$39,000. Still fine take.

"The First Mrs. Fraser," Plymouth (1st week) (1,388; \$4.40). Perennial did late but ains \$15,000 for initial week.

Hold It 24G, Cup 12G, Hub

Boston, April 13.

"The Cup of Trembling" at the Colonial was the only play to have a study of an alcoholic got helpful notices but labeled more a treatise than a play. Held its own but didn't prove too lively for big box.

Opens this week at the Shubert, "Tropical Revue" at the Majestic, and Ballet Russe at the Alhambra. Ahead are "High Button Shoes," "The Survivors," and the O'Day Carle Company.

Estimates for Last Week:
"Hold It," Shubert (2nd week) (1,700; \$2.50). Mainly gained to an estimated \$24,000 on second and final week. Moved out for three in Philadelphia on Saturday (10), in much improved shape.

"The Cup of Trembling," Colonial (2nd week) (1,000; \$2.50). Better starring vehicle brought up plenty of discussion but not enough to indicate the theater's alcoholism has a big market here. Estimated \$12,000 was fair, however, but not good word for \$15,000.

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Tall 13G in 4, Indpls.

Indianapolis, April 13.

Tallulah Bankhead in "Private Lives" got rave notices to a good word \$13,500 in four performances. The English (1,500 here April 8-10). Top was \$10,000.

Advance looks good, with sellout a possibility, for "Lady Windermere's Fan," coming in on Saturday (14) as fifth and last event of season in Theatre Guild-American series.

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Winnie Mae Crawford has been designated director, and the first presentation will be the children's play "Heidi," May 1.

H. Arthur Brown, musical director of KROD, El Paso, and conductor of the El Paso Symphony Orchestra, will conduct the New Orleans Summer "Pops" Concerts at latter city during June and July.

'Blackouts' 17G, 'Sons' 6G, 'Menagerie' \$4,000, L.A.

Los Angeles, April 13.

Only three legit houses were open last week but all did pretty well. "Blackouts," "Sons of the Desert," and "Menagerie" led the way with its usual hot \$17,000.
"Blackouts" last night (12) brought in "Thieves' Paradise," play which died after six days earlier in the year's Palmas. It opened to a fair advance. Musart, long dark reindeers tonight (13) when Acropolis had moves in with "Declaration," heretofore shown weekends only at the Lab Workshop. Biltmore had "Menagerie" (20) with "Harvey" starring Joe E. Brown.

Estimates for Last Week:
"Blackouts," Selwyn (2nd week) (1,588; \$3). SRO \$6,000.
"Sons of the Desert," El Capitan (303d wk) (1,142; \$2.40). A gain \$17,000.
"Menagerie," Coronet (2d wk) (255; \$3.60). Hit \$4,000 for first full week, about 90% capacity.

Current Show Stars

(April 24-24)

"A Cup of Trembling" — Colonial, Boston (12-17).

"Anna Lucasta" — Shubert, N. Haven (22-24).

"Annie Get Your Gun" — Aud, Chicago (12-17); Kint, St. Louis (19-24).

"Antony and Cleopatra" — Shubert, Boston (12-17).

"Ballet Russe" — Opera House, Boston (12-17).

"Blackouts of 1948" — El Capitan, Toronto (12-17); Hanna, Cleve, (24-24).

"Burlesque," Selwyn, Chi. (24-24).

"Carousell" — Nixon, Pitt. (12-17); Community, Hershey (19-24).

"Harvey" — Shubert, LaFayette, Det. (19-24).

"First Mrs. Fraser," Met., Prov. (12-17); Spiff, Ind. (15-17); Walnut, Philly (19-24).

"Harcourt, Lucast, Philly (12-24).

"Harvey" — Par, Austin (12-17); Texas, St. Antonio (14-13); Biltmore, Dallas (19-24).

"High Button Shoes" — Opera House, Boston (19-24).

"Hold It" — Forester, Philly (13-24).

"Inside U. S. A." — Shubert, Philly (13-24).

"John Loves Mary" — Harris, Chi. (12-24).

"Lady Windermere's Fan" — Hartman, Col. (12-14); English, Indpls. (15-17); Nixon, Pitt. (19-24).

"Mary Had a Little" — Studenbaker, Det. (12-17); Royal, Indpls. (15-17); Nixon, Pitt. (19-24).

"Menagerie" — Cass, Det. (12-17); G. Northern, Chi. (19-24).

"The Survivors" — Mine, G. E. Frisco (12-24).

"Oklaheima" — Curran, Frisco (12-24).

"Private Lives" — American, St. Louis (12-24).

"Shubert" — Shubert, Chi. (12-24).

"Sons of the Desert" — O. M. A. (12-24).

"Student Prince" — Blackstone, Chi. (12-17); Cass, Det. (19-24).

"The Thing" — Nat'l, Wash. (12-24).

"The Glass Menagerie" — Shubert, LaFayette, Det. (12-17); Royal, Indpls. (15-17); Nixon, Pitt. (19-24).

"The Red Mill" — Lyric, Bdpt. (12-13); Aud, Philly (12-17); Royal, Indpls. (15-17); Nixon, Pitt. (19-24).

"There Goes the Bride" — Ontario, Waterloo (13); Iowa, Cedar Rapids (14); Music Hall, C. K. (15-17).

"The Person" — McCarter, Princeton (15-17).

"Tropical Revue" — Majestic, Boston (12-24).

"Tropical 19C, Toronto (13-24).

Toronto, April 13.

Bettering its previous appearance here, and with review Katherine Duham's "Tropical Revue" did a very big \$19,000 at the Royal Alexandra here.

The 1,525-seater was scaled at \$2.50.

'Red Mill' 15G in 4, N.H.

New Haven, April 13.

"Red Mill" topped off a good advance with some hefty biz on its last night stand at the Shubert last weekend (8-10). On four performances at \$4.20 top, gross was \$18,000.

Current last half has Jane Cow in "First Mrs. Fraser" (15-17). "Anna Lucasta" comes on second last next week (22-24) and following stanza brings premiere of "Happy Hollow" for April 29-May 1.

'Inside' \$47,000

Philadelphia, April 13.

"Inside U.S.A." again led the town by a wide margin in its second of three weeks at the Shubert. Again a runnerup and also staging again a record of an intimate run at the Lyric. Katharine Cornell wound up her week's stay at the Forrest in the revival of Shakespeare's "Antony and Cleopatra" also with a gain, although the engagement was unfairly underappreciated.

Following Miss Cornell and this week's only newcomer is "Hold It," lyrical musical from Boston for what is now set as a three weeks' stay at the Forrest in the town. Next to the Walnut rejoins the active list with a single week's return engagement of "The First Mrs. Fraser." On the 26th, the Shubert gets Katherine Duham's "Tropical Revue" to stand.

"The Winslow Boy," is due at the Forrest May 3.

Estimates for Last Week:

"Inside U.S.A.," Shubert (2nd wk) (1,877; \$5.20). Revue tryout three weeks ago, the performance and deemed to \$47,000.

"Antony and Cleopatra," Forrest (2nd wk) (1,785; \$3.90). Shakespearean revival with Cornell also gained some with \$19,000 in two weeks' stay, while robust in gross figures, was somewhat disappointing.

"Harvey," Locust (2nd wk) (1,500; \$3.90). Frank Far starter is doing terrific here now and netted \$26,500 last week and there's a strong chance it may stay beyond seven week period mentioned.

"First Mrs. Fraser," Plymouth (1st wk) (1,200; \$3.60). Final week good; \$7,000; should have done better.

"Hold It," Shubert (2nd wk) (1,700; \$2.50). Mainly gained to an estimated \$24,000 on second and final week. Moved out for three in Philadelphia on Saturday (10), in much improved shape.

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"John Loves Mary," Harris (9th week) (1,000; \$3.71). Stays right at the \$20,000 mark, after week.

"Mary Had a Little," Studenbaker (11th; \$3.71). First week, it opened yesterday (12) with fair advance.

"Shubert," Shubert (6th week) (2,100; \$4.94). Fell off this week to nearly \$39,000. Still fine take.

"The First Mrs. Fraser," Plymouth (1st week) (1,388; \$4.40). Perennial did late but ains \$15,000 for initial week.

"The Cup of Trembling," Colonial (2nd week) (1,000; \$2.50). Better starring vehicle brought up plenty of discussion but not enough to indicate the theater's alcoholism has a big market here. Estimated \$12,000 was fair, however, but not good word for \$15,000.

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"Tall 13G in 4, Indpls.

Indianapolis, April 13.

Tallulah Bankhead in "Private Lives" got rave notices to a good word \$13,500 in four performances.

The English (1,500 here April 8-10). Top was \$10,000.

Advance looks good, with sellout a possibility, for "Lady Windermere's Fan," coming in on Saturday (14) as fifth and last event of season in Theatre Guild-American series.

Houston's Official Theatre

Houston, April 13.

The Civic theatre has been placed under city auspices and will be reorganized as the official theatre of Houston, according to an announcement by Mayor Holman.

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Houston's Official Theatre

Broadway

Leo Genn, actor, returns to New York Friday (16) after vacationing in Nassau.

Stampler's is newest director and after-theatre spot for the smart crowd.

Saul Jaffe, of the show biz law firm of Jaffe & Jaffe, in Bermuda for two weeks.

Radio Harris pretty well set with her CBS show and plans no European trip at the moment.

Peter Lawford returns to the coast today (Wednesday) after several weeks' vacation here.

Tom Blumberg of Brooks Costume Co. and wife off for vacation in Florida and South America.

Edith Britton, widow of the late Frank McCoy, now playing the nurse in "Harvey" (48th Street).

Robertson, actor, home for radio publicity director, back after visiting his mother in Phoenix, Arizona.

Singer Tony Martin aired to the Coast Friday (9) after casting to his ballyhoo his new film, "Cash-Back."

Johnny Hyde, William Morris agency Coast exec, returning to California next week, after a short visit.

Edress Toot Eden finally got her annulment, and she and legit producer Bill Calm plan to wed shortly.

Motion Picture Associates' longevous initiation fee as special inducement in membership drive that ends June 30.

Dick Condron, former 20th-Fox publicity chief, recovering in French hospital from a bad attack of ulcers.

Johnny Ford, recovering at St. Claire's hospital. His stint on the "Tommy T. Tins" airship being taken over by Ward Wilson.

Alfred W. Schwaberg, Paramount sales exec, back at his desk after five weeks' confinement at home with a bad back.

Sam Retter, theatrical transportation specialist with the Pennsylvania Railroad, celebrated 44th wedding anniversary Sunday (11).

Joe Kennedy, former 20th-Fox "Me and Molly," to Florida before starting chores as producer-director of the Princeton (N. J.) straw-hat.

Zero Mostel and Lolo Holtz, both in that order, at the Ken Robey's vaudeville Saturday night (17) at the Masonic Temple, Detroit.

Judith Anderson ("Medea," Royale) will receive a medal from the American Academy of Arts and Letters for good speech on the stage.

"Jack Get Your Gum" spectacular at 45th and Broadway marks the first time in N. Y. for an animal sign advertisement to lead.

Jack Joyce, monogamous dancer, accompanied by his wife, in for a U. S. vaude tour about the Queen Elizabeth Monday (12) after a year's absence in Britain.

Artistic Circle of Arts, ASCAP, weepers, will be tendered a testimonial dinner at the Town Hall Friday (10), by the committee of Knox College. He's class of '95.

Heleno (Mrs. O. M.) Sammel opening her art studio at 100th Street with exhibitions and tea April 18.

Her husband for years was the correspondence editor of the Plains with exhibition and tea April 18.

Paul Hollister, RKO publicity director, in from the Coast about the new "Boys," to help coordinate on several forthcoming campaigns.

May go to hospital there for check-up.

Ruth Wilk, bedded by mumps, had to buy a television set in a hurry to keep the show in first video package. "Home on the Range," on WBNT, N. Y., Monday (12).

Erving Rudman, New York foreign film flack, planes for France and Italy tomorrow (Thursday) for two months. He'll send his report for possible distribution in the States.

Austin C. Keough, Paramount's general counsel, serving as chairman of the film industry committee of the League of Nations.

Joe Barry's current drive to raise funds for the Red Cross.

Larry Salberg, Eagle Lion's press book editor and feature writer, resigned to join CBS production promotion department.

He was trade news editor of WOR publicity staff.

Colly will interrupt her drumbeating tour for Par's "Em-

peror Waltz" to return to the studio for 10 days. She's been touring in vaudeville and touring advance bally of the pic.

The Habimah Theatre of Palestine, which will be at the Broadway Theatre, will be guests of honor at a reception and dinner May 19 at the Waldorf-Astoria.

Robby Lantz in Hollywood for a month or so, but he'll be back before he assumes charge of Berg-Albano's new N. Y. office. Lantz was in Hollywood for a year before he left for Universal before retirement.

Actor-singer Johnny "Tarzan" Williams, who was in the "Tarzan" film, is back in Hollywood for a week or so, but he'll be back before he assumes charge of Berg-Albano's new N. Y. office. Lantz was in Hollywood for a year before he left for Universal before retirement.

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London

Jack Le Rue plans to appear in "The Last Mile" for Bernard DeWolf.

Eileen Herlie is set to star in next season's Old Vic Co. productions.

"Present Laughter" owing to an internal operation.

"Back to the Moon" skedded to close at St. Martin's April 17 after only four weeks' run.

Dorothy Spenser and Eileen Herlie leaving for New York, April 8, for a 13 weeks' broadcasting engagement.

Patricia Garrett, premiere ballerina of "Annie Get Your Gun," returning to cast after birth of her son.

"Bob's Your Uncle," starring Leslie Henson, comes to the Saville May 6 after a successful provincial tour.

Bruce Beltrage, radio news-caster, back in legit, taking over Stephen Jack's role in "Mountain Air" at the Comedy.

Robert Balfour's latest production, "Another Shore," on location in Ireland. Canadian-born Robert Balfour is coming with his wife, Dorothy, to New York.

Albert de Courville here after 10 years' absence to make his first "Lute Song," if he can get a suitable theatre.

Anthony and Fisher are booked for the Blackpool Opera House summer show which George and Gail Black are starring in.

Charlie Chester as starer. Ivor Novello back in London following his tour of the States.

"Perchance to Dream," is now planning a three months' provincial tour of the country.

Margaret Rawlings will star in Jack de Leon's presentation of "The Merry Widow" at the Theatre Royal, Covent Garden.

Michael Benthall will direct. Production is being staged at the Theatre Royal, Covent Garden.

Anthony Havelock, Allan, co-founder of Cingul Films with David Lean and Ronald Neame, has formed a new film company, Constellation Films. Ltd.

First pic will be "The Small Hours" with Victor Horne and James Donald.

BBC to introduce something new in variety shows. Just starting an Ambassador drummer Max Bacon as a comic variety agent.

Shirley and a husband will be set in an agent's office, and with Maxie at the helm, will feature four new artists.

"Happy With Either," new comedy by Margaret Kennedy, is Basil Dean's Theatre Guild production at St. James theatre, succeeding "The Bolton's Revue."

Chief played by the star, stance Cummings, Angela Baddeley, Valerie Taylor and Wilfrid Brimley.

Buster, Shaver, with Olive, George and Richard, play last English club at the Palladium May 24 for four weeks. Sail for America, June 22, accompanied by representative Irving Fishman and wife, returning end of November to play a few Still dates, after which they will return to Antwerp.

Robert Montague.

Miami

Margaret Phelan into New Clover Club show, with Vagabonds.

Sophie Tucker still in town at Lord Tarleton recuperating from flu.

Elie Ables, concessionaire, reported dickering for a buy-in on the spot.

Elie Ables (former Club 22) clicking with all-Latin show featuring Carlos Camargo and Tommy Nunnes.

Barry Gray's commentator spot WKAT, Sunday's (7:15) cause, will be a talk at his nighty nighters from Copa lounge.

Blackroom Room shuttered Sunday (1), with spot for refurbishing and change of policy to all-Latin music and entertainment.

Embassy club newest stripper on the mainland. Red Bar is most successful of the lot, with the "Fanny Woman" currently featured.

Sherry Fronteneau, newest hotel, will feature complex beachfront, with set, from cocktail lounge to club.

Club Ball changing hands, with final details.

South Africa

"Open City," first continental film seen here for some time, attracting good business.

Celebrities to tour South Africa shortly on African Consolidated Theatres circuit include Nino Martini, Ely Colclough, Sir Thomas Burt and Prima Donna.

Action by Cape Province Administration against African Censorship, 100,000 (\$4,000) appeal, taxation at Elstree Cinema Theatre was dismissed in supreme court.

"Perchance to Dream," Ivor Novello's legit show, grossed \$7,470 in 10 weeks at Johannesburg, Johannesburg, and Johannesburg, Cape Town, according to Novello.

Harvey Dell, local performer, due to arrive in managerial spot Don Lanning, another vet in the area, also on a new setup.

Bob O'Connell, Interstate theatre exec, in town for the Variety Clubs meet. He's Chief Barker, the Paramount Theatre in charge of publicity, with headquarters at Roney Plaza.

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Hollywood

Dorothy Stickney laid up with laryngitis.

Fay Milland planned in from Peru.

Felix Young hospitalized by heart attack.

Henry Willson recovering from major surgery.

Robert Montgomery celebrated their 43rd wedding anniversary.

Randolph Scott to Mayo Clinic for annual checkup.

Joe E. Brown has Vegas for date at Rancho Vegas.

Bernard Hart back about five weeks' vacation on Coast.

John Colonna to Phoenix as marshal in the Redco tour.

Marilyn Maxwell and Ted North announced their engagement.

La Gen, George B. Strathmore, guesting in the Redco tour.

Beulah Bondi starting her 15th year in show biz with a tele role.

William Elliott to San Antonio to open at the Poppy Club.

John Paxton recovering after several weeks of illness caused by virus.

Arts felt returned to Metro after eight weeks out with auto injuries.

Bing and Dixie Crosby to Cincinnati to see Pirates open ball season.

Andrew Solt in from England to script "House Above the River" for his direction of "The Search."

William Crespinel returned to Cinecolor desk after week out with toothache.

George Jesel bowed out as toastmaster of the Jackson Day dinner, because of heavy cold.

Buddy Rogers made a special train to Poppy Club for annual event for World War Veterans.

Oscar Oldknow, threatened with operation, called for help from the Club International in Miami.

Fred Zimman honored by Hollywood Foreign Correspondents for his direction of "The Search."

Washington

By Florence S. Lowe

Roy Hansen new staff announcer at local station WFDC.

"Tony Pastor" band in for a three-week stint at Club Kavkaz.

Gilbert Miller in to launch "The Play's the Thing," which Trammell and David Sarnoff among guests at Grindiron Dinner last Saturday.

Maurice B. Mitchell, general manager of WTOP-CBS, made a trustee of American Cancer Society.

Comic Henry Morgan guest speaker at National Press Luncheon at Club Kavkaz.

Miss Nalla, Mexican actress, dancer, hurt in fall at Club International.

Henry ("Capt. from Castle") King, 20th-Fox director, here to see the new film, "The Great Dictator," by Chaplin.

Bing and Dixie Crosby to Cincinnati to see Pirates open ball season.

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Caracas, Venezuela

By Dennis Landry

Broadway featuring Glady, tropical dancer, at Club Kavkaz.

Agnes de Broby, Hungarian singer, on Chesterfield hour.

Miss Nalla, Mexican actress, dancer, hurt in fall at Club International.

Henry ("Capt. from Castle")



Irving



Nat



Johnny

Continuing to set
the pace as the
Greatest
Musical
Combination

King Cole Trio

Capitol Records

P. S. Watch for "NATURE BOY"

Personal Management

CARLOS GASTEL

Direction



GENERAL ARTISTS CORPORATION

Public Relations: GENE HOWARD AND MILTON KARLE

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VOL 170 No. 7

NEW YORK, WEDNESDAY, APRIL 21, 1948

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TELEVISION

Theatres May Promote Own Sports For Benefit of Television Rights

Successful meek demonstration of Paramount's theatre television at the Broadway Paramount theatre last Wednesday (14) night has brought up two opposing views on the subject—whether theatres will go in for full-screen video as a means of increasing their revenue, or for self-protection against possible denials in their boxoffice made by regular tele in the home. Constantius seems to ride with Par's thesis that video theatres will prove a valuable source of hyped grosses. (More details on Page 7).

If Par succeeds in its current attempts to focus the forthcoming Louis-Walcott fight on the Paramount theatre screen, it plans to charge increased admission prices for all seats the night of the fight. Even though the fight may be available to home sets, Par yeppee and tele chief Paul Halmour pointed out that the limited number of sets now extant in New York would still insure a capacity audience at the theatre.

Theatre, in fact, might conceivably lure fans who otherwise attend the fight in person. Par's theatre seats are certainly more comfortable than those at Yankee Stadium, N. Y., Halmour said. In addition, the view of the fight as shown on the Par screen will be much better than any obtainable at the Stadium, with the possible exception of the first 10 rows of seats.

Once theatre tele is expanded (Continued on page 63)

Jack Benny Can Get More Than Half Of Receipts on Theatre Deal

Jack Benny's booking at the Fox theatre, Detroit, and the Palace, Cleveland, is regarded as a pre-emptive, vaudeville-style attraction is in a position to garner about 50% of the house's receipts. Deal at which sources are reported as calling for no guarantee but a straight 50% of the gross up (Continued on page 63)

RADIO-PIX COMBINE FOR UNIFORM TIME

Washington, April 20. Broadcasting and film exhibitor spokesmen were on the witness stand before a Senate Committee today (20) plugging for uniform time throughout the nation, as contrasted to the present haphazard switch by some areas to daylight saving time during the summer. The radio inter-whether it be standard or daylight. But the film witnesses assailed day, hurting their boxoffice.

A Julian Byrnes, vicepres and national legislative chairman of Theatre Owners of America, testi- (Continued on page 61)

'No Play Good Enuf' For Max Gordon This Year

Max Gordon has three plays lined up for next season, including the new George S. Kaufman-Edna Ferber script and a musicalization of "My Sister Eileen." He has suddenly discovered that "for the first time in my 25 years as a producer I couldn't find a play good enough for me to tackle this season." Gordon thinks it's a straw in the wind, so far as the dearth of promising new playwrights is concerned. He also feels that mounting legit production costs only tend to militate against adventure in the theatre.

Gordon wants Harold Adamson and Dorothy Fields to do the "Eileen" songs.

Heavy Crop Of 'Best' Awards Plowed Under

Although the awards season in the arts hasn't even reached its peak, it's already an anti-climax. Even before the announcement of the Pulitzer Prize winners, traditionally the conclusive word on the season's artistic achievements, editors have begun to give the awards for "best" plays, pictures, radio programs, books, acting performances, directors, scene designers and, probably soon, stage-door-men, authors who type with the finger, guys who like to test to their mothers-in-law, etc. etc.

Last week, for instance, the dailies which didn't ignore them completely gave only a couple of throwaway lines in the drama columns to the award of the Comedians Matinee Club medal to Henry Fonda and the presentation of the American Academy of Arts and Letters 1948 medal for "good speech on the American stage" to Judith Anderson. A day or so (Continued on page 58)

DINAH SHORE'S COAST 'MR. AND MRS.' SHOW

Hollywood, April 20. Hollywood's first major "Mr. and Mrs." television show is being packaged for sale. It's "Mr. and Mrs. George Montgomery (Dinah Shore)." While obviously it's slanted for Coast showcasing as a starter, feeling is that, by the time coast-to-coast video gets rolling, they'll have established the proper format and modus operandi for big-time national sponsorship.

PRACTICALLY ALL NEW SET OF LAWS

Rewriting of show business laws to accommodate the constantly shifting trends in the amusement industry caused by television's rapid growth has already raised a number of legal points. Situation is expected eventually to force the rewriting of practically all copyright laws and rules governing the ownership of various rights.

From Hollywood stems film start plans to test video broadcasters' rights to transmit their pictures. The Authors League of America will use tele as a guinea pig to kick off its move to license scripts, instead of selling them outright as before. Paramount, having successfully tested large-screen theatre tele (see Page 7), plans now a regular schedule of telecasting important news and special events from stadiums directly to theatres, and may be test in court the issue of whether promoters' and broadcasters' rights to such events would preclude the practice.

These, and other important theatrical legal issues, in most instances, haven't been finally settled. As tele expands commercially, they'll have to be cleared up. And, as the new rules emerge (Continued on page 63)

Authors League To Take 1st Step In Script Licensing

With the formation of a television committee representing its own authors, the Guild of the League of America is expected to take the first step in its drive to establish a standard policy of licensing rather than outright sale of material in all writing fields. Concurrently, the Dramatists Guild will shortly ask its members to notify the Guild office of all video offers for their plays. The aim, to be sure not to exclude tele rights on all deals for other rights to legit scripts.

The League council meets this afternoon (Wed.) and, besides setting up a television committee with (Continued on page 61)

- ### Tops of the Tops
- Retail Disk Seller "Manana"
 - Retail Sheet Music Seller "Now Is The Hour"
 - "Most Requested" Disk "Manana"
 - Seller on Coin Machines "Now Is The Hour"
 - British Best Seller "Tree in Meadow"

Fielding Cracks Down on Circus Ducat Setup; Orders Brokers to Return Tax

Trenet Finds a Lyons Den; Customers Upset Kar

Paris, April 13. While playing an engagement at the Charbonniers Casino, near provincial Lyons, Charles Trenet made some impromptu remarks which aroused uneasiness from the audience. Actor got very angry and stopped the performance allegedly to insult both audience and management. But he could be moved off the stage by the management only when they told him that he better go outside and watch the crowd turning his car upside down in the casino park.

Trenet, who had been booked at \$350 per day, is now being used by the management for breaking his contract.

100G to Cancer, 520G Pay Offer For WW Airmen

Walter Winchell, some 17 years with Jergen's—and "I want to stay with them as long as they'll have me," says he—is being given a new kind of contractual pitch from a competitive ad agency. It's a \$100,000 bonus to the Damon Runyon Memorial Cancer Fund, for which he's been so active.

For himself, Winchell has been approached by this agency with a \$10,000-per-broadcast offer—a firm bid of \$200K per annum—as against the \$380,000 he now gets from the Robert Orr agency (Jergen's). For the 1947 he works 46 weeks but is paid for 52.

As Winchell's summer replacement for Greater for the straight news and Arlene Francis for interviews, humor and guests have been set as a package for the six weeks from July 25 to Aug. 29.

TOSCY'S VODKA TOAST (MUSICAL) K.O.'S UN PIC

Negotiations for major company distribution of "Hymn of the Nations," two-reel musical tribute of Arturo Toscanini and the NBC Symphony Orchestra to the United Nations, have come a cropper over the International Russian official anthem. The major company, dickering with Burstin-Mayer, film's distributor, insists that the film providing all musical reference to the Internationale is snipped from the pic.

Toscanini, however, has put his foot down against the proposed surgery and insists that the film be shown unchanged. Internationale is sung by a chorus at the end of the picture with the Russian lyrics of a number of other countries.

Squawks by New Yorkers that they couldn't get tickets for the Ringling Bros.-Barrym & Bailey Circus at Madison Square Garden, except through the brokers and speculators, led to a crackdown yesterday (Tuesday), by License Commissioner Benjamin Fielding. He ordered 15,000 low and medium priced duces returned to the MSG boxoffice immediately, declared he was "astounded at the disgraceful conditions which existed," and indicated a thorough investigation of the whole ticket brokerage setup is in the works.

"I anticipate as I reach out into other ticket agencies," Fielding asserted, "that more tickets will be returned and put on public sale. Further than that, this is only the beginning of the investigation, because I'm going to further inquire how it is possible that so many tickets go out of the office at the Garden."

Fielding said that the brokers would be permitted to continue selling tickets in the \$4.50-\$9.00 range, because he felt this didn't hurt low-income families. The total number of films currently in the situation just uncovered, however, "will not happen next year," he estimated. Meanwhile, low and medium-priced tickets effective with tomorrow's (Thurs.) matinee and (Continued on page 63)

Original Writers Write At Trend for Remakes, For Which They Get Nil

Hollywood, April 20. Story market in Hollywood is afflicted by the canners' trend for remakes, an economical ailment painful to writers. About one-fifth of the total number of films currently in the works are warmed-over oldies, for which the original authors get nothing.

Paramount has three stories before the cameras as remakes of them are remakes, "Sorrowful Jones" and "The Great Gatsby." Coming up on the same lot is "The Lady From Lariat Loop," formerly "Rugles of Red Gap." Metro, reshoot (Continued on page 17)

SARTRE MAY DO H'WOOD STINT FOR PARAMOUNT

Jean-Paul Sartre, French playwright, may be induced to undertake a chore at Paramount's studio as part of the remake game, by John Byrnes in Paris during the past month. Byrnes, play editor in New York, had contacted last week from a month in Paris, London and New York.

Byrnes had a number of sessions with Sartre, whom he praised as a writer with the sense of drama with a great sense of the dramatic. He said that the playwright was still a believer, Par estimated last (Continued on page 61)

Mamoulian's Ideas on Transferring A Legit Play into Cinematic Form

The greatest mistake a film producer can make is to take a legit play and attempt to do a picture on it without adapting it to the film medium, says the veteran producer-director Rouben Mamoulian, who declared in New York this week that he would play to suit the film is "not only unnecessary, it's imperative."

"Adaptation is necessary," Mamoulian says, "since the stage and the screen are two different media, each controlled by its own laws. It's an excellent play," he said, "is deliberately created for the requirements of the stage, while the requirements of the emphasis is on pictorial content. It's possible to take advantage of the stage, while the screen is a series of effective pictures, with a rhythm of their own."

Moreover, Mamoulian said, a picture must appeal to millions of people where a play doesn't necessarily have to. Stress in the picture must appeal to millions of people where a play doesn't necessarily have to. Stress in the picture must appeal to millions of people where a play doesn't necessarily have to. Stress in the picture must appeal to millions of people where a play doesn't necessarily have to.

Mamoulian cited his "Summer Holiday," recently completed for Metro, as an example of his thesis. "Eugene O'Neill's 'The Iceman Cometh,' from which the picture was adapted, is a perfect creation for the stage," he said, "but it was thought so highly of the play, I was forced to change the manner of its telling to attempt to make it into a good picture." Mamoulian declared the film is still true to the original idea, but it's a feeling, but was necessarily changed to conform to the stage.

"Holiday," he said, was brought in on a \$1,000,000 budget, comparatively low for a picture of this magnitude. "Low cost was made possible," he declared, because it was shot in New York, where the average musical takes 100-125 days. This in turn was made possible because of "thorough advance preparation. Such preparation," according to Mamoulian, is the one sure way of making a production cost in the industry, he declared, must get over its habit of experimenting with production and its own success turns out right. It must visualize the final result, just as mammoth in any live production.

Mamoulian heads back to the Coast next Wednesday (23) after four weeks in New York on his next production. He said he's still not certain to do a picture or a play, but "whatever it is, I want to do a straight story instead of a musical. He declared he's concentrated on musicals for the last eight years, but now he wants to work out of integrating the story with song and the dance with dramatic action. "Now I've got to develop a new system and want to go back to straight stories," he declared. "I've been reading a lot of new properties and also four Theatre Guild scripts. Although he works for Republic, he said he expects to do his next film for Metro.

Open MPFR Hospital

Hollywood, April 20. Motion Picture Fund for Research dedicated its \$1,350,000 Country Hospital at Calabasas with cereals conducted by Jean Harlow. The MPFR pressy, named after the film industry.

New building, donated by William H. Pereira contains 40 private rooms and is equipped with the most known means of surgery, pharmacy, dentistry and x-ray.

Bill Cagney Due East

Indie producer William Cagney is due to arrive in New York from his tour of the east at the end of the week. He'll remain east until after the opening of his film, "Time of Your Life," on Broadway.

He is scheduled to follow the current "Gentleman's Agreement" to the Mayfair, N. Y., probably around May 26.

Mike Kanins to Cast

Play in New York

Ray and Michael Kanin have gone to New York to cast Mrs. Kanin's legler, "Goodbye, Mr. Tombs," which her husband will produce.

Madeleine Carroll is set to star. A director is still unassigned.

Seek to House All

Talent Unions in New Bldg. on Old Hipp Site

While the materialization of one big talent union is in an if-and-when status, the various affiliates within the Associated Actors and Artists of America, the Screen Actors' union, will be housed in one building, which is planned on the site of the razed Hippodrome on Sixth avenue (Avenue of the Americas). Proposed structure would have a four-story, 100,000-sq-ft building in addition to two theatres, one a legit.

Equity and other talent groups have been invited to take space in the new building. Most of the unions are located on the same block. Equi would welcome a chance to move out of its antiquated, former brownstone headquarters on Broadway.

Building is owned by the legit actors association and the property is in the hands of the Equity union. The building is in a financial condition than any of the other Four A's affiliates, one indication of the talent groups is the planning stage.

One advantage of a single building for the union's, especially Equity, is that the planned leasing on the Hipp site would be a membership rather than in the Hotel Astor, used by Equity almost since its formation.

See N.Y.'s Mayor O'Dwyer

Nixing Censorship Law

Mayor William O'Dwyer will visit New York City Council and reaches him, personally, close to him, said the mayor. The Mayor, it's understood, is against any extension of censorship on films or legit and particularly in the form proposed by the bill. He's already consulted with Lillian Hellman, sister Benjamin, who recently blasted the bill intended to increase the powers of the censor. With the proposal, its chances of ever becoming law are greatly diminished by a slackening of pressure from forces behind it. The censor authorities, the proposal says, are now shying away from the idea and it's believed that they'll no longer put the bill through in adoption. Church dignitaries who favored the law have withdrawn from the movement without explanation, it's said.

Whether there'll be any public hearing, it depends on the City Committee on General Welfare of the Council. It was dropped into the committee's hands by the Councilman Edward A. Cunningham, Bronx Democrat, introduced the bill at a Council session. The committee won't meet for another week. It's thought there's a strong possibility that the proposal will be shelved at that time.

Act would make it mandatory for licensees give the censor a report and on theatrical performances and advertising copy referred to the censor. Report concerned with "any offense against morality, decency or public welfare committed at such performances."

Protest meeting against the bill was staged last night at the New York City Art Stop Censorship committee at the International Theatre. In the rally, led by the member of unions and guilds including the Radio Writers' Guild, Actors' Guild, and the International Alliance of Theatrical Stage Employees, the group was headed by the man who met with Garson Kanin, Henry Morgan, Phil Silver, Mary Hunter and J. P. Harlow. They were among the speakers.

304th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1948"

El Capitan Theatre, Hollywood, Cal.

Not being Nationally

"BILL AND COO"

Special Academy Award Winner

Eddie Cantor Honored

By Coast B'nai B'rith

As 'Man of the Year'

Los Angeles, April 20.

More than 1,000 religious, civic and entertainment leaders jammed B'nai B'rith last Wednesday (14) to extol Eddie Cantor in honor of his being acclaimed "The Man of the Year" by the Beverly Hills B'nai B'rith women's organization. Name talent woman topped the festivities with a show that lasted over two hours. Motivating the affair were the actor's many philanthropies through the years.

Talent speakers both invoked the memories of such greats as Gus Edwards, Will Rogers and Joe Siegel, as their tribute to Cantor as a citizen and entertainer. Cantor, in turn, in a speech of thanks, thanked the group for the award which he said he had received in his course up the ladder from New York's east side, where he was born.

Cantor's latest honor was accompanied by a gift which normally accompanied the award. The actor turned it over, a check for \$2,000, to aid children of Palestine.

George Jessel, who started with Cantor in the "Gus Edwards Cabaret," emceed, starting the proceedings off with the remark that he derived great "spiritual compensation" from acting as toastmaster at a tribute to Cantor. "That's the only kind of compensation I've been getting for years," he added.

Those who acceded Cantor in speeches included Harry Von Zell, Billie Burke, widow of Ziegfeld; Will Rogers, son of the late comedian; Groucho Marx, Attorney Joseph Scott and Dr. Merle Fish, prominent dentist.

In introducing the guest of honor, Jessel, reminded briefly of Cantor's early career. "No other actor," Jessel declared, "in the history of the world has given so much to the social and to the welfare of his fellow man as Eddie Cantor. He is truly a sainted man."

Y. Cantor followed with more testimonials. "I would have loved to have had Gus Edwards here tonight because Gus meant a great deal in my life," he said, in part.

A great part of the life of Eddie Jessel and Walter Winchell and Ray Bolger and Hildegarde and George Price and Lillian Hellman and Groucho Marx, and so many others, all the tricks of showmanship which we possess today we learned from Edwards. And if Gus Edwards was father to us, certainly Lillian Hellman was our mother, in those days," Mrs. Edwards was at the testimonial.

The evening wound up with a two-hour show with Al Jolson, Gracie Fields, Dinah Shore, Danny Thomas, Gertrude Berg, Al Burrows and Dennis Day contributing.

Eateries Ease Digestion

At least three New York City restaurants are more than casually show-minded. Too's short's new annex building which is equipped with radio and telecasting facilities, at Al Schacht's new eatery on east 50th St. of Park avenue.

At the Monte Carlo class Madison avenue bistro, which already has a projection room for trade shows, is Mary Hunter and J. P. Harlow. They were among the speakers.

An Actor

By Sir Cedric Hardwicke

"To hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, to follow the best of the times, and wear the worst of the world."

Today an awe-inspiring responsibility rests upon my world. The world of the theatre and its children—films, radio and television.

We must realize that their influence is reaching every home in the land, setting standards and creating patterns for human behavior far more far-reaching than anything the future of mankind. Thus it is essential that the theatre strive to show the best of man and conduct at its most majestic level.

Shakespeare, with his great knowledge of the duties of the theatre, has pin pointed the way in the quotation I have selected. The theatre must set an example by giving us a quality by which the qualities of man interpreted by an imagination both critical and beautiful. By pulling this together we can help to restore beauty, true sentiment, romance, affection, and a sense of the noble in good manners to their people and in human conduct. Property every one of us is a good person, good qualities of the human character, to assert themselves and to banish the worst of the times, and the worst of the world.

(Reprinted from "Words to Live By (A Little Treasury of Wisdom and Inspiration)," published by Simon & Schuster, Inc. Copyright, 1946, by William I. Nichols.)

'Wild Bill' Donovan

Scripting Anti-Red Pic

Hollywood, April 20. John Sutherland, back from N.Y., huddles on his United Artists contract. He's a confirmed Communist," says his screenplay is being written by General William "Wild Bill" Donovan and former Communist leader, "an organizer in both South America and U.S."

Script is half-completed and will be based on documented facts from the ex-Communist's own newspaper. Film rolls in July with Edward Sutherland directing. It will contain a sequence of the ex-Commie being summoned to Moscow, for instructions from Joseph Stalin, to carry on the Communist movement in the United States.

Pic will add "red curtain" and other pix which the studios are prepping. Columbia has "Portrait of an Artist" for Communist and Republic is reading "Red Menace." Later is backgrounded in Los Angeles with Councilman Davies, in charge of Communist investigations here, leading aid in the scriptwriting.

Hyde's Mom Goes Calif.

Johnny Hyde, veepee of the William Morris agency, has returned to the Coast after 10 days east, principally devoted to getting his mother's affairs in shape.

She went back with him to set up permanent residence in Hollywood where another son, Alex Hyde, is a Metro studio official.

N. Y. to Europe

Raymond Duncan, Georges Enesco, Nat Fletchler, Arthur H. Helman, Dave Horne, Evelyn Keller, Arthur W. Kelly, Andrew Kostelantze, Max E. Youngstein, Mary Pickford, Lily Pons, Max Baer, J. Arthur Rank, Mrs. Edward G. Robinson, Joan Crawford, Eddie Sherman, Franchette Tone, Max E. Youngstein, N. Y. to L. A.

Dest Armar, Ronald Bush, Frank Capra, Perry Como, Arthur H. Helman, Cecil B. DeMille, Charles Einfeld, John Ford, Signe Hasso, Johnny Hyde, Thomas G. Thompson, Henry Jaffe, Harry M. Kalman, Lew Levoy, David Low, Louis De Rochemont, Hermione Gingold, Jose Turbi, Fredrick Londale, Murray Silverstone.

Europe to N. Y.

Bert Ambrose, Al Daff, Louis De Rochemont, Hermione Gingold, Jose Turbi, Fredrick Londale, Murray Silverstone, Jean Arthur, Cecil Barker, Barbara Bel Geddes, William B. Davidson, Ann Blyth, Victor Borg, Irving Berlin, Geraldine Brooks, Corinne Calvey, Chick Chandler, Arline Dahl, Melvyn Douglas, Joan Crawford, Jimmy Hatto, Jack Hively, John Howard, Marvin Liebman, Marjorie Lord, Herman Mankiewicz, Harold Mirtsch, Robert Montgomery, Cedric Belfrage, Tony Pastor, Frank Ross, John H. Rubin, Harry Ruby, Rosalind Russell, Louis De Rochemont, Joe Stafford, Ezra E. Stern, George White.

Mack Sennett Scores

'Point in His Action'

'Vs. High Button Shoes'

Los Angeles, April 20.

A new precedent, with possibly sweeping implications for the interpretation of cases involving interstate law, is seen in a decision handed down by the Supreme Court. Justice Brandeis in superior court. The Justice ruled that a suit brought under a New York statute which prohibits the use of any person's name or likeness for commercial purposes without authorization.

The case involves a \$250,000 damage suit filed several months ago by Mack Sennett against Monte Prosser, Joseph Klinkens, Stephen Grouse and Jerome Robbins for using a "High Button Shoes" name in a picture. The Justice ruled that a suit brought under a New York statute which prohibits the use of any person's name or likeness for commercial purposes without authorization.

In filing the suit in California, Sennett noted that some of the defendants had a long record in this state, and that publicity and advertising of "High Button Shoes" was being used for the purpose of promoting the sale of the picture, was circulated in newspapers and magazines here.

The court set aside the suit for trial, recognizing the absence of an applicable law in this state, and said that "it cannot be said that it is against public policy in California to enforce a New York law."

The court set no date for the filing of a demurrer by the defense.

PAT HITCHCOCK OK NOW

London, April 20.

Patricia Hitchcock, daughter of producer-director Alfred Hitchcock, was rushed to a hospital here last week for an emergency appendectomy. She's said now to be out of danger.

Miss Hitchcock is attending school here. She was in a Broadway play of six years ago.

L. A. to N. Y.

Jean Arthur, Cecil Barker, Barbara Bel Geddes, William B. Davidson, Ann Blyth, Victor Borg, Irving Berlin, Geraldine Brooks, Corinne Calvey, Chick Chandler, Arline Dahl, Melvyn Douglas, Joan Crawford, Jimmy Hatto, Jack Hively, John Howard, Marvin Liebman, Marjorie Lord, Herman Mankiewicz, Harold Mirtsch, Robert Montgomery, Cedric Belfrage, Tony Pastor, Frank Ross, John H. Rubin, Harry Ruby, Rosalind Russell, Louis De Rochemont, Joe Stafford, Ezra E. Stern, George White.

Chas. Skouras Envisions More Ad Pix on Major Screens—Is Palatable

Los Angeles, April 20. Chas. P. Skouras, National Theatres producer, is plugging to build the revenues of his circuit by improving the quality and increasing the number of advertising and commercial pix, it's been learned. Skouras and his aides have been approaching big industrial outfits and urging them to utilize the theatres as a primary place to push their product. At the same time, he's willing to help them on the know-how of making films that won't be too crudely commercial or poorly put together.

Pitch for ad pix by N.T.'s biggie follows the playing of "Land of Tobacco" in a large number of the chain's theatres. That film, by indication, plugged for Chesterfield cigarettes. It's being released by Tom Connors, erstwhile distributor since for 20th-Fox. N.T.'s parent org. Connors is working to set up a national distribution organization for commercial films.

Skouras wants to encourage industrial outfits to make ad pix not because of any direct financial interest in the product, but because it makes films acceptable in theatres, he thinks he can add to his revenues since advertisers pay for the privilege of playing pix touting their product. By the time he has more films, he won't outrage patrons by their poor quality or blatant commercialism.

British-Made Film On U. S. Gangsters Cost \$800 And May Be 100% Banned

London, April 20. Whether a British film purporting to show the facets of American gangster life will be shown in London cinema is yet to be decided by some 12 members of the Public Control Committee of the London County Council. A meeting held here tomorrow (Wed.) Panel will study an official inspector's report on "Renovated Piccadilly Orchids for Miss Blandish" before making its ruling.

Committee's action on "Blandish" was prompted by the universal press condemnation of the film along with a heated protest lodged by Dr. Edith Summerville, Parliamentary secretary to the House of Lords, at an annual meeting here of the Married Women's Assn. Urging members to campaign for a withdrawal of the picture from circulation, she said the offending feature "will, in the opinion, pervert the minds of our British people."

If the Council should ban "Blandish" other large cities would undoubtedly follow by expeditious lead. Loss of playing time would cut the known and producer-exhibitor Bill Corman a tough blow. It is estimated some \$900,000 would be written off. Meanwhile the picture is already being shown at the Plaza theatre, where it did smash business over the weekend. The film is reviewed by Variety on this issue on page 18.—Ed.

Bombed Jerusalem Pikers Active Again; 'House' Boff

Jerusalem, April 10. While three of the remaining five city theatres here were recently damaged by explosions and have now reopened, Eiden theatre is now expected to shutter only a week and is now screening a picture of the closing or the End. Orton of Eiden repairs after a two-week shutdown and resumed with 20th-Fox's "Kiss of Death."

The theatre is again doing business while the other Eiden theatres are undamaged. Kayode completely destroyed by explosions last December. It was the only house showing Arab films. Top grosses being being picked up by the Palestine-made pic, "My Father's House."

Hedy's Schnoz Tilts Naturally, Suit Avers

Santa Monica, April 20. Hedy Lamarr's profile is the basis of a \$200,000 suit filed by the actress in superior court against Look magazine. Charge is that Look impaired her professional standing by printing an illustrated article, "The Re-nosing of Miss X," indicating that her pincushion was a work of plastic surgery rather than a gift of nature.

Jerry Giesler, her attorney, asserted: "It is a positive fact that Miss Lamarr's features have never been altered and have remained in their natural state since her birth."

Warners, Fabian, Schines Bid For TV Station Grants

Washington, April 20. Three more pix outfits jumped on the video bandwagon last week. Warners, Fabian, and Schines went into tele with bid for channel 13, Chicago. Other major producers already on the scene are Paramount with stations on the air in CHI and Los Angeles, and three other bids pending, and 20th-Fox vying with Par for a slot in Boston.

At the same time, two exhibitor companies have locked horns with directly competing requests for channel 13 in Albany, N.Y. One is the Van Culer Broadcasting Co., owned by St. Fabian, bigtime in the city, and the other is the Paterson Broadcasting Co. of Albany, which the New York theatre chain stands ready to underwrite to the tune of \$250,000 once the contract is made franchise.

The Warners bid, thought to be the first of a series upcoming for various towns, brings the company directly into Par territory. Latter (Continued on page 20)

'Jolson Signs Again Will Afford the Star A Capital Gain Deal

Hollywood, April 20. When Al Jolson, 47, signed his latest contract for Columbia, his deal this time will be under a capital gains arrangement. When the comedian leased the rights to a picture for his life, for \$250,000 to Columbia, the Treasury Dept. ruled that "The Jolson Story" does not have to be treated as a capital gain, though the star raised a novel point to the Government: since he has but one year to live, the picture is interpreted along those lines.

After Jolson and producer Harry Cohn had had their usual selections, etc., the studio decided to waive its renewal option, which would have brought the picture was set with Metro for a straight \$500,000 fee. However, later the comedian and the studio agreed (Continued on page 18)

Picker's 'Ap Porgy'

Distribution pact for Leonard S. Picker was approved by the United Artists board at a session yesterday (Tues.) afternoon. Picker is tentatively set to make a film version of the popular operetta "Porgy and Bess." He's now winding up negotiations with the Gershwin estate.

Picker recently produced "Adventures of Casanova" for Eagle Lion. He had had plans to produce in Italy, but they folded. His new deal is the standard type of recent years. He'll make a picture for distribution fee. Company will have no investment in the production.

Indie producers, reportedly led by Samuel Goldwyn, are sharpening their knives for a large-scale legal attack on cooperative buying combines and major and independent circuits which they feel haven't been giving them a fair break. H. H. Rubin, counsel for the Society of Independent Motion Picture Producers, is currently engaged in gathering evidence of alleged conspiracy, collusion and restraint of trade.

Suits will be filed in courts throughout the country if Rubin determines that there is sufficient evidence to support them. Being scrutinized by S.M.P.P. counsel currently, it has been learned, is the Cooperative Theatres of Michigan. That is a buying-gathering combine of about 110 theatres.

Grutis which S.M.P.P. is burned are those which it claims give them "take-it-or-leave-it" terms. These are generally in territories where competing circuits are not a liberal supply of other product, thus precluding the selling-away by the indie producers.

Goldwyn has had a large number of battles on this basis over the years. Among the most bitter were one with the Universal co-op. Another was with Warner Bros. in the Philly area. That has been getting settled.

Tieup with the threatened indie legal action is seen in the state- (Continued on page 15)

FLA. HOTEL'S 16M FILMS RILES OTHER EXHIBS

Miami Beach, April 20. Perennial feud of distrib's vs. exhib's over film screenings has come to a boil here because of the widespread playings of narrow-gauge film resort hotels. A number of operators have closed a total of 96 hotels which have been booked for the season for exhibitors playing them in its improvement of screening rooms.

Led by Mitchell Wolfson, Miami Beach circuit operator, exhibs have forwarded protests to major company distrib's, particularly United World Film, which is the largest. Understood that New York office of Theatre Owners of America has taken the matter up with UWF and others at Wolfson's request. He's a TOA board member.

U's sales chief, William A. Scully, has agreed to discuss the matter with UWF's top officers, it's said.

National Boxoffice Survey

Seasonal Factors Hit Trade—'Mama,' 'Naked,' 'Sitting,' 'Clock,' 'Showers,' 'Agreement' Pace Big 9

Arrival of warm weather, opening of ball season and rain are not what the exhibitors ordered for this season. And it's been raining by an offshot time in many keys. Extreme heat in L. A. for this time of the year has been a hindrance, while Seattle, Denver and San Francisco are blaming the ideal weather for their box office.

"Remember Mama" (RKO), which was a strong second in the closing weeks of last season, opened the national leadership this stanza with best all-round showing for the season. It's been a box office VARIETY. Still big, in second place, is "Naked City" (U) while "Sitting" (M-G-M) and "Showers" (UFA) are third for third successive week.

"Big Clock" (Par) moved up from sixth to fourth slot, while "Three Sisters" (WB) has edged into fifth. Sixth money goes to "Gentleman's Agreement" (20th). One of the Big Nine in order of strength are "Bride Goes Wild" (M-G), "Duel in Sun" (SRO), "Three Strangers in Danger" (M-G). Topping runner-up are "Knew Susie" (RKO), "Unconquered" (U), "The Woman's Wife" (WB) and "Albuquerque" (Par).

Best of new pictures launched

Fits Over How Brit. Tax Deal Works Sets Metro, 20th, WB Vs. the Field

'Noose' on Wyo. \$50,000 Relief Fund's Show

Laramie, Wyo., April 20. Special campaign to raise an emergency fund of \$50,000 for victims of the recent \$20,000,000 fire in this city is being run by theatres in the Rocky Mountain states. All monies raised by exhibs will be used as loans to several hundred owners and 475 small business men who were burnt out. Eagle Lion has donated its new Abbott-Costello pic "The Noose Hangs High" for a special performance tomorrow (Wed.) at the Laramie auditorium. Ducats are priced at \$10 and up.

Einfield-Loew Play Field For New Distrib Deal

With only one more picture to make under their current pact with United Artists, Enterprise toppers Charles Einfield and David Loew are talking with a number of companies on a new distribution deal. They hope to have the new pact in effect by about six weeks.

Einfield and Loew, who have been in New York for the past three weeks, have huddled with several major exhibs. Paramount, Ent, it is reported, might want any one of several companies, and has possibly also existed of continuing with UA.

Loew returned to the Coast Monday (19). Einfield remained over for the opening of "Arch of Triumph" at the Globe on Broadway Monday night and is planning to return to Hollywood tomorrow (Tuesday).

Ent, it is learned, is not seeking (Continued on page 13)

Laudy Lawrence's Plans

Laudy Lawrence, until recently forgoing tour for Scholastic Reading Organization; returned to the New York Hospital for four days last week. She is suffering from two slipped disks in his spine and has been in and out of the hospital for the past few months.

As soon as he is able, he plans to return to his farm outside of Paris.

Huddles by American industry reps on the new Anglo-U. S. film agreement, a swirling started on an aura of friendly give-and-take last month—have become considerably more tense since the rest of the industry on the matter of what coin goes into the American dollar pool set up under the new pact.

Issue by go means has reached the deadline point yet. It nevertheless has delayed the working out of interpretations of the agreement so that no conclusions can be presented at the board of directors meeting of the Motion Picture Assn. of America tomorrow (Thursday). The conclaves has been postponed several times with the hope that some finalization of the agreement could be presented.

A compromise is hoped for this week, however. MPPA presy, arrived in New York from Washington and Hollywood (Tuesday) and is expected to remain until Friday to lend what aid he can to the crystallizing of terms of American interest in the (Continued on page 6)

Kazan-Murphy Team Who Did 'Boomerang' To Encore With Fla. Pic

Hollywood, April 20. Ella Kazan and Richard Murphy, director-writer team in "Boomerang" for 20th-Fox last year, will do another picture in the east for the first time this summer. The story will have a Florida locale and most of the picture will be shot in the state. Darryl F. Zanuck has okayed the project and Murphy is doing final work on the script, which is based on an idea suggested by Kazan. Murphy will go to New York presently to meet with Zanuck and confab with Kazan. However, that won't be until his wife has a baby, due in about a month.

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AT N.Y. CAPITOL

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NAKED CITY



MARK HELLINGER'S
"NAKED CITY"
Starring **BARRY FITZGERALD**
and featuring
HOWARD DUFF
DOROTHY HART
DON TAYLOR
Directed by **JULES DASSIN**
Produced by **MARK HELLINGER**
Associate Producer: **JULES BUCK**
Screenplay by **ALBERT MALTZ**
and **MALVIN WALD**
From a Story by **MALVIN WALD**
A UNIVERSAL-INTERNATIONAL RELEASE

ALL OVER THE COUNTRY

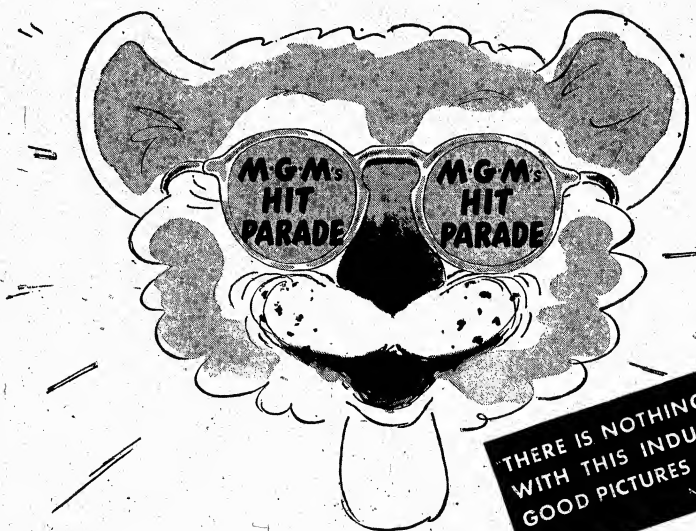
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CLEVELAND, O. • TOLEDO, O. and going strong in its **2ND WEEK** DAYTON, O.
SEATTLE, WASH. • LOUISVILLE, KY. • WASHINGTON, D. C. • MIAMI, FLA.
ALLENTOWN, PA. • INDIANAPOLIS, IND. • RIVERSIDE, CAL. • NEW ORLEANS, LA.

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contracts with the unions to turn them out.

"EVERYTHING LOOKS ROSY!"



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WITH THIS INDUSTRY THAT
GOOD PICTURES CAN'T CURE!
Nicholas M. Schenck

From **HOLLYWOOD REPORTER** (March 1, 1948)

"A succession of hits from M-G-M or any other company will change the whole complexion of the industry. And from the excitement at M-G-M that's just what you can expect."

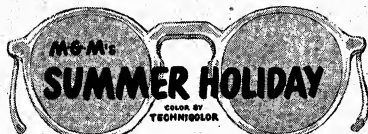
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Metro-Goldwyn-Mayer and Liberty Films present SPENCER TRACY • KATHARINE HEPBURN • VAN JOHNSON • ANGELA LANSBURY • ADOLPHE MENJOU • LEWIS STONE in FRANK CAPRA's "STATE OF THE UNION" • Based on the Play by Howard Lindsay and Russel Crouse • Screen Play by Anthony Veiller and Myles Connolly Associate Producer ANTHONY VEILLER • Produced and Directed by FRANK CAPRA • A Metro-Goldwyn-Mayer Picture



M-G-M presents "SUMMER HOLIDAY" • MICKEY ROONEY • GLORIA DEHAVEN • Walter Huston • Frank Morgan • Buch Jenkins • Marilyn Maxwell • Agnes Moorehead • Selma Raye • Color by TECHNICOLOR • Adapted by Irving Brecher and Jean Holloway • From the Screen Play by Frances Goodrich and Albert Hackett Based on the Play "Ah, Wilderness!" by Eugene O'Neill • Music by Harry Warren Lyrics by Ralph Blane • Directed by ROUBEN MAMOULIAN • Produced by ARTHUR FREED • An M-G-M Picture



M-G-M presents JUDY GARLAND • GENE KELLY in "THE PIRATE" • WALTER SLEZAK • Gladys Cooper • Reginald Owen • Songs by COLE PORTER • Color by TECHNICOLOR • Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents "BIG CITY" starring MARGARET O'BRIEN • ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY • KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS and introducing to the screen BETTY GARRETT and LOTTE LEHMANN • Screen Play by Whitfield Cook and Anne Morrison Chapin • Additional Dialogue by Abel Kandel • Based on a Story by Miklos Laslo • As Adapted by Nanette Kemer • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell • A MERVYN LEROY PRODUCTION • Original Story by Sidney Kingsley • Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LEROY • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture



M-G-M presents ESTHER WILLIAMS • PETER LAWFORD • RICARDO MONTALBAN • JIMMY DURANTE • CYD CHARISSE • XAVIER Cugat and his orchestra • "ON AN ISLAND WITH YOU" • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm • From an original story by Charles Martin and Hans Wilhelm • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD • ANN MILLER • Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton • Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN MIRENDA • XAVIER CUGAT and his orchestra • ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the characters created by Allen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents GREER GARSON • WALTER PIDGON in "JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO • ELIZABETH TAYLOR • Lucile Watson Nigel Bruce • Mary Boland • Reginald Owen • Screen Play by William Ludwig, Harry Ruskin and Arthur Wimperis • Adaptation by Gina Kaus and Monckton Haffe • Based upon the novel "The Nutmeg Tree" by Margery Sharp • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

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We appreciate the editorial praise about our coming pictures, but see them for yourself. They are star-studded, important and deserving of the promotion they will receive and the word-of-mouth you will hear from your audiences.

M * G * M GREAT IN '48!

Life 'Oscarred' to Lusty \$24,000, Chi: Showers' Cheerful 20G, 'Clock' 40G, 'Death' Lively 17C, 'Ruthless' Dim 31G

Chicago, April 20. Arrival of five new films has failed to shake off the boxoffice doldrums at Looph houses this session. In contrast, nabe houses continue to grab good grosses. Many patrons wait for the week at Looph houses where it plays lower prices, and often paired with an extra film.

"Double Life," pitched with Academy Awards, should get best play at Palace with \$24,000. "April Showers" promises a big \$20,000 at the Roosevelt.

"Big Clock" at the Chicago, may hit for \$40,000. "Design for Death" looks like a brisk \$17,000 at the Grand. "Ruthless" plus p. a. Jack Owens looks slight \$15,000 at the State's. "Mating of Millie" and Henth Trio looks average \$35,000. "Man of Evil" is being played at the Grand. "April Showers" with \$7,000. Not ideal was second week of "Ideal Husband" at United Artists with \$10,000.

Estimates for This Week
 Apollo (B&K) (1,400; 1,200) "Gentleman's Agreement" (21th) (25 wk) Slowing down to \$7,000. Last week, \$8,000.
 Chicago (B&K) (8,900; 981) "Big Clock" (Par). Moderate \$40,000. Last week, "Saigon" (Par) (2d wk) \$28,000.

Garrick (B&K) (9,900; 99) "Mean 7" (UA) (2d wk) Weak \$7,000. Last week, \$8,000.
 Grand (RKO) (1,500; 98) "Design for Death" (RKO). Trim \$18,000. Last week, "Ruthless" (RKO) (reissue), fine \$16,000.
 Monroe (Radio) (1,000; 98) "Design for Death" (RKO) (reissue), fine \$16,000.
 Oriental (Essaness) (3,400; 98) "Mating of Millie" (Col) plus Milt Henth Trio and Stage 21th. Fine \$35,000. Last week, \$38,000.
 Palace (RKO) (2,500; 98) "Double Life" (UA) (2d wk) Weak \$7,000. Last week, "E. Apache" (RKO) (2d wk) \$12,000.

Paramount (B&K) (1,500; 98) "April Showers" (WB). Big \$20,000. Last week, "Robin Hood" (WB) (reissue) (2d wk) \$15,000.
 State-Lake (B&K) (2,700; 98) "Ruthless" (EL) with Jack Owens doing a p. a. Light \$31,000. Last week, "Ruthless" (EL) (2d wk) with Skitch Henderson orch heading vaude hit, \$29,000.
 United Artists (B&K) (1,700; 98) "Ideal Husband" (UA). Trim \$10,000. Last week, \$12,000.
 Woods (Essaness) (1,075; 99) "Cas. Timberlake" (M-G) (4th wk) Sold \$19,000. Last week, \$22,000.
 World (Indie) (587; 77) "Tornment" (Indie) (3d wk) Fine \$4,000. Last week, \$4,500.

"Sitting" \$11,000, Omaha

Omaha, April 20. "A Woman's Vendicence" plus King Cole Trio, and other acts looks good for "Sitting Pretty" (RKO) (reissue) shapes as top straight-fighter. "Life" also looks good at the Omaha.

Estimates for This Week
 Orpheum (Tristates) (3,000; 20) "Woman's Vendicence" (U) and King Cole Trio (U) (2d wk) Hardo orch on stage. Big \$20,000. Last week, "Albuquerque" (Par) and "Return Rin-Tin-Tin" (EL), okay \$18,000.
 Paramount (Tristates) (2,800; 16) "Sitting Pretty" (20th). Fancy \$11,000. Last week, "Big Clock" (Par), \$9,800.
 "April Showers" (WB) (1,625; 99) "Western Heritage" (RKO). Study \$7,000. Last week, "Remember Mama" (RKO) (2d wk) Big \$6,800.
 State (Goldberg) (2d wk) "Senseless" (Col) and "That's My Girl" (2d wk). Light \$4,500. Last week, "Cas. Timberlake" (M-G) (3d wk) okay \$4,700.
 "Life" (Tristates) (2,100; 16-63) "Double Life" (U). Good \$8,000. Last week, "Mean for 4 days." (m.o.), sold \$2,500 for 4 days.

Broadway Grosses

Estimated Total Gross
 This Week \$606,000
 (Based on 22 theatres)
 Last Year \$630,000
 (Based on 19 theatres)

'Casbah' Crashes Frisco, Big \$17,000

San Francisco, April 20. First touch of summer weather drove potential film theatre patrons out of town for recreation, knocking weekend big off badly. Despite this "Casbah" crashes Frisco's Orpheum session while "Bride Goes Wild" will be about equally as strong at Warfield. Most holdovers are off sharply but "Big Clock" looks fine at St. Francis in third week.

Estimates for This Week
 Golden Gate (RKO) (2,844; 60-55) "Remember Mama" (RKO) (3d wk) Okay \$16,000. Last week, "Big Clock" (Par). Moderate \$21,000.
 Fox (FVC) (4,651; 60-50) "Scoundrel" (20th) (2d wk) Trim \$7,000 in 4 days. Last week, okay \$21,000.
 Warfield (FVC) (2,656; 60-55) "Bride Goes Wild" (M-G). Stout \$21,000. Last week, "Darling Daughters" (M-G) (2d wk) okay \$12,000 in 6 days.

Paramount (Par) (2,646; 60-55) "Unquenched" (Par) (2d wk), Nice \$14,000. Last week, big \$21,500.
 Biograph (Par) (1,400; 60-55) "Big Clock" (Par) (2d wk) Fine \$11,500. Last week, pleasing \$13,000.
 Orpheum (Blumenfeld) (2,448; 55-55) "Casbah" (U). Husky \$17,000 or near. Last week, "Mating of Millie" (Col) (2d wk) Trim \$12,500.
 United Artists (Blumenfeld) (1,207; 55-55) "Lost Horizon" (Col) and "Doctor Takes a Wife" (Col) (Continued on page 20)

L'ville Yens 'Agreement' Sturdy \$19,000; 'Naked' Jumpin' at \$15,000, 2d

Louisville, April 20. "Gentleman's Agreement" is casting a shadow on Academy Awards publicity at Rialto, with many patrons coming in out of curiosity to see what the picture is about. Hence, it looks solid \$19,000. "Naked City" still is jumping in second week at State.

Estimates for This Week
 Brown (Fourth Avenue) (1,200; 45-65) "Saigon" (Par) (m.o.) Mildred \$15,000. Last week, "Go Home" (20th) (m.o.) about same.
 Cas. Timberlake (M-G) (30; 40-40) "Cas. Timberlake" (M-G) and "Out of Past" (RKO). Nice \$23,000.
 "Cas. Timberlake" (M-G) and "Slave Girl" (U), \$3,500.
 Mary Anderson (People's) (1,100; 45-65) "To the Victor" (WB). Mildred \$15,000. Last week, "Robin Hood" (WB) (reissue), \$10,000.
 National (Standard) (2,400; 45-65) "Go Home" (20th) (m.o.) Mildred \$15,000. Last week, "Smoke Mountain Boys" (Golden West Cowboys on stage, strong \$18,000. Last week, "Mating of Millie" (Col) (2d wk) \$18,000.
 Rialto (FA) (3,400; 45-65) "Gentleman's Agreement" (20th). Average \$15,000. Last week, this one lots, sold \$19,000. Last week, "Saigon" (Par), sold \$18,000.
 State (Loew's) (3,000; 45-65) "Naked City" (U) and "Here Comes Trouble" (U) (2d wk). Holding \$15,000. Last week, \$15,000. Last week's potent \$18,000.
 Strand (FA) (1,000; 45-65) "Son of Frankenstein" (M-G) (reissue). Big \$8,000. Last week, "Belle Starr" (20th) and "Frontier" (M-G) (20th) (reissue), perky \$6,000.

INDPLS. IN DUMPS BUT 'DUEL' BRIGHT \$12,500

Indianapolis, April 20. Film biz is generally in the dumps at deluxers here this stanza. "Duel in Sun," playing Loew's second time, is stand-out at a good figure. "Albuquerque" is okay at the Victory. "To the Victor," scraping the Year's low at Indiana, "Ideal Husband" is quiet at RKO.

Circuit (Gamble-Dolle) (2,800; 44-65) "Albuquerque" (Par) (2d wk). "Speed to Spare" (Par). Solid \$11,000. Last week, "Saigon" (Par) (WB) and "Devil's Cargo" (FC), fairly \$13,000.
 Indiana (Gamble-Dolle) (3,300; 44-65) "To the Victor" (WB). Trim \$7,500. Last week, "Gentleman's Agreement" (20th) (2d wk), modest \$9,500.
 Keith's (Gamble-Dolle) (1,300; 44-65) "Albuquerque" (Par) (2d wk). "Devil's Cargo" (FC). Mild \$4,500 in 6 days. Last week, "Belle Starr" (20th) and "Live with Love" (20th) (reissues), okay \$5,400.
 Loew's (Loew's) (2,450; 44-65) "Duel in Sun" (RKO). Nifty \$12,500. Last week, "Saigon" (Par) (WB) "High Wall" (M-G) and "Captains Courageous" (M-G) (reissue), solid \$12,000.
 Lyric (Gamble-Dolle) (1,800; 44-65) "Ideal Husband" (20th) and house, \$12,000. Last week, \$12,000. Last week, "Call Northside" (20th) and "Campus Honeycomb" (Rep.) (m.o.), ditto in 6 days.

'Sitting' Pretty \$28,000, Philly

Philadelphia, April 20. Competition from nearby city tracks and start of baseball season are being blamed for bad slump that's hitting the deluxers this week. "Sitting Pretty" getting the only real attention. "Monsieur Verdoux" shapes big at the Grand.

Aldine (1,305; 50-94) "Bill and Cole" (Rep) and "10th Ave Angel" (M-G). Worst week recently at this price. Last week, \$24,000. Last week, "Fugitive" (RKO) mild \$9,000 for second stanza.
 Arcadia (Goldman) (2,700; 50-94) "Robin Hood" (WB) (reissue). Trim \$3,000 or near for second-run. Last week, "Saigon" (Par), \$2,600 in five days second run.
 Boyd (WB) (2,340; 50-94) "B. F. Daughter" (M-G) (2d wk). Okay \$21,000. Last week, \$24,000.
 Earle (WB) (2,700; 50-94) "Miracle of Belle" (RKO) (4th wk). Near \$21,000.
 Erlanger (Goldman) (1,800; 50-94) "Remember Mama" (RKO) (2d wk). Trim \$15,000. Openness was \$17,500.
 Fox (20th) (2,250; 50-94) "Sitting Pretty" (20th). Really sitting pretty at \$28,000. Last week, "Call Northside" (20th) (3d wk), \$9,000 in 5 days.

Goldman (1,300; 50-94) "Bride Goes Wild" (M-G) (2d wk). Fine \$18,000. Last week, \$24,000.
 Goldman (1,300; 50-94) "Big Clock" (Par) (2d wk). Time by \$18,000. Last week, \$19,000.
 Keith's (20th) (2,400; 50-94) "Bishop's Wife" (RKO) (2d wk). Fairish \$5,000. Last week, "Double Life" (U) (2d wk), modest \$6,400.
 Mastbaum (WB) (4,360; 50-94) "To the Victor" (WB) (20th). \$22,000. Last week, \$24,000.
 Pix (Cummings) (500; 50-94) "Albuquerque" (Par) (2d wk). Last week, "Garage of Allah" (Indie) (reissue), \$4,000.
 State (Loew's) (3,000; 50-94) "Naked City" (U) (4th wk). Study \$17,500. Last week, \$19,500.
 "Black Bart" (U) (2d wk). Dropping off to \$9,000 after fine \$14,000 in 5 days.

Estimates Are Net
 Film biz estimates, as reported herewith from the various key cities, are net, i.e., after taxes. Distributors share net take, when playing percentage, hence the estimated figures are net income.
 The parenthetical admission prices are net, after taxes, including the U. S. amusement tax.

'Victor' No Champ But Upped by Cab Oke \$58,000, N. Y.; Wynn Fnds 'Scudda' No Hey-Hey, 66G, Too Few With It, 23C

Rain several days last week plus pinching of amusement spending, presumably stemming from state income tax deadline, is taking a real toll at the Broadway area this stanza. The offish 1 one is noted by several houses as right away. "Saigon" (Par) (WB), being all the more noticeable because of the seven new bills that opened here yesterday (Tues.).

None of new films is attracting much attention, with the exception of "Arch of Triumph," which only tied off yesterday (Tues.) at Globe, opening day being strong. "Duel in Sun" (RKO) (2d wk) is made by Strand, with "To the Victor" and great assist from Cab Caloway band on stage. Film was panned. "Arch" layout got credit for more of \$58,000 or near, fairly good takings. Regain popularity of "Duel in Sun" (RKO) (2d wk). "Here Comes Trouble" at State shapes nice \$24,000 but is only holding two extra days.

Roxy, with "Scudda Hey" and stageband headed by Ed Wynn, is doing well, but only passably at \$68,000. Wynn apparently has been unable to overcome the picture's lack of interest and coming in only two weeks. "Are You With It?" will hit only mild \$20,000 or near. "Garden of Eden" is building up via special preem for Security Loan drive. "October Man" likely will hit fairly well, \$12,500 at the Park. "Wine of Love" is in \$3,500 or less at Little Carnegie, and will be yanked. "The Mikado" on release is doing slightly strong \$10,000 at Park Avenue.

Estimates for This Week
 Apollo (B&K) (1,400; 1,200) "Gentleman's Agreement" (21th) (25 wk) Slowing down to \$7,000. Last week, \$8,000.
 Chicago (B&K) (8,900; 981) "Big Clock" (Par). Moderate \$40,000. Last week, "Saigon" (Par) (2d wk) \$28,000.
 Garrick (B&K) (9,900; 99) "Mean 7" (UA) (2d wk) Weak \$7,000. Last week, \$8,000.
 Grand (RKO) (1,500; 98) "Design for Death" (RKO). Trim \$18,000. Last week, "Ruthless" (RKO) (reissue), fine \$16,000.
 Monroe (Radio) (1,000; 98) "Design for Death" (RKO) (reissue), fine \$16,000.
 Oriental (Essaness) (3,400; 98) "Mating of Millie" (Col) plus Milt Henth Trio and Stage 21th. Fine \$35,000. Last week, \$38,000.
 Palace (RKO) (2,500; 98) "Double Life" (UA) (2d wk) Weak \$7,000. Last week, "E. Apache" (RKO) (2d wk) \$12,000.

Paramount (B&K) (1,500; 98) "April Showers" (WB). Big \$20,000. Last week, "Robin Hood" (WB) (reissue) (2d wk) \$15,000.
 State-Lake (B&K) (2,700; 98) "Ruthless" (EL) with Jack Owens doing a p. a. Light \$31,000. Last week, "Ruthless" (EL) (2d wk) with Skitch Henderson orch heading vaude hit, \$29,000.
 United Artists (B&K) (1,700; 98) "Ideal Husband" (UA). Trim \$10,000. Last week, \$12,000.
 Woods (Essaness) (1,075; 99) "Cas. Timberlake" (M-G) (4th wk) Sold \$19,000. Last week, \$22,000.
 World (Indie) (587; 77) "Tornment" (Indie) (3d wk) Fine \$4,000. Last week, \$4,500.

'Victor' No Champ But Upped by Cab Oke \$58,000, N. Y.; Wynn Fnds 'Scudda' No Hey-Hey, 66G, Too Few With It, 23C

Rain several days last week plus pinching of amusement spending, presumably stemming from state income tax deadline, is taking a real toll at the Broadway area this stanza. The offish 1 one is noted by several houses as right away. "Saigon" (Par) (WB), being all the more noticeable because of the seven new bills that opened here yesterday (Tues.).

None of new films is attracting much attention, with the exception of "Arch of Triumph," which only tied off yesterday (Tues.) at Globe, opening day being strong. "Duel in Sun" (RKO) (2d wk) is made by Strand, with "To the Victor" and great assist from Cab Caloway band on stage. Film was panned. "Arch" layout got credit for more of \$58,000 or near, fairly good takings. Regain popularity of "Duel in Sun" (RKO) (2d wk). "Here Comes Trouble" at State shapes nice \$24,000 but is only holding two extra days.

George Kirby, Ella Fitzgerald heading stageband, opens today (Wed.). Third week of "Saigon" (Par) with stagebill topped by Mills Bros. Buddy Bick, was okay \$60,000 after \$64,000 for second.

Park Avenue (U) (585; 80-\$150) "Duel in Sun" (RKO) (2d wk) First round ending today (Wed.) looks to hit big \$10,000. Holds in ahead. "Arch of Flood" (Indie) (reissue) (3d wk), \$6,000.
 Radio City Music Hall (Rockefeller) (5,900; 70-20-40) "Remember Mama" (RKO) and stageband (6th wk) Finishing night at \$110,000. After sold \$100,000 for 5th session. "State of Union" (M-G) opens tomorrow (Thurs.).

Bialto (B&K) (1,004; 35-85) "Smugglers" (EL) (4th wk). Held nice at \$6,000 while third was \$7,000. Still highly profitable at \$71,000 after four previously sold sessions.
 Bialto (B&K) (1,004; 35-85) "Smugglers" (EL) (4th wk). Held nice at \$6,000 while third was \$7,000. Still highly profitable at \$71,000 after four previously sold sessions.

Royal (Loew's) (3,450; 43-\$110) "Duel in Sun" (RKO) (2d run) and "Here Comes Trouble" (U) (1st Tues) (1st run) opening on Wed last (Tues.) night was fine \$24,000. Holds two days with "Intrigue" (U) (1st run) opening on Wed last (Tues.) night was fine \$24,000. (2d) Third week of "B. F. Daughter" (M-G) (1st run), finished reissue. "Saigon" (Par) (WB) (2d wk) stageband headed by Al Bernie and Betty Bruce, wound up fifth week still highly profitable at \$71,000 after four previously sold sessions.

Royal (Loew's) (3,450; 43-\$110) "Duel in Sun" (RKO) (2d run) and "Here Comes Trouble" (U) (1st Tues) (1st run) opening on Wed last (Tues.) night was fine \$24,000. Holds two days with "Intrigue" (U) (1st run) opening on Wed last (Tues.) night was fine \$24,000. (2d) Third week of "B. F. Daughter" (M-G) (1st run), finished reissue. "Saigon" (Par) (WB) (2d wk) stageband headed by Al Bernie and Betty Bruce, wound up fifth week still highly profitable at \$71,000 after four previously sold sessions.

Sutton (Rough-Becker) (561; 70-20-40) "The Peas" (U) (2d wk) and "Ninth frame ended last Monday (19th) night was down to \$4,400. After favorable \$10,000 in first two weeks, it was to stay another two weeks, with "The Brothers" (U) coming in next week.
 United Artists (Cine. Inv.) (720; 70-150) "The Search" (M-G) (5th wk). Fourth stanza ended last Tues. night, with okay \$18,000 after sold \$18,000 for third week. Continues.

Warner (WB) (1,499; 90-\$150) "Winter Meeting" (WB) (3d wk). Second session ended last Monday night. "The Peas" (U) (2d wk) nice \$29,000 opener, but both represented lowest for any Betty Crocker picture.

Winter Garden (U) (1,312; 60-\$120) "Are You With It?" (U). Last week, \$12,000. Last week, this musical looks only mild \$23,000, crit not going for picture. "The Peas" (U) (2d wk) \$10,000. All-star stageband headed by Donald O'Connor, star of film, for Security. "Life" (U) (2d wk) \$10,000. "Man of Evil" (UA), got \$3,800 in six days third week.

'Susie' Sways Buffalo, \$17,500; 'Naked' 10G, 2d

Buffalo, April 20. Boxoffice currently is off from "Naked City" (U) (2d wk) \$17,500. You Know Susie" shapes as stand-out.

Estimates for This Week
 Buffalo (Shea) (3,500; 40-70) "Sainted" Sisters" (Par) and "Naked City" (U) (2d wk) \$17,500. Last week, "Bride Goes Wild" (M-G) and "13 Lead Soldiers" (M-G) (2d wk) \$17,500.
 Great Lakes (Shea) (3,400; 40-70) "Sitting Pretty" (20th) and "Naked City" (U) (2d wk) \$17,500. Last week, "To the Victor" (WB) (2d wk), \$11,000.
 "Naked City" (U) (2d wk) \$17,500. Last week, "To the Victor" (WB) (2d wk), \$11,000.
 "Bride Goes Wild" (M-G) and "13" (Continued on page 20)

PRICES DOWN BUSINESS UP



Yes, up — up — up over the greatest past hits and its own advanced-admission records, as **REGULAR-PRICE-Conscious America** flocks to see the prize of them all! Here's more sensational news to add to what you've already read, about—

Paramount's

UNCONQUERED **At Regular Prices***

SURPASSES ITS OWN SENSATIONAL ADVANCE-ADMISSION RUNS by 20% in Tampa, Florida; by 15% in Eau Claire, Wisconsin.

DOUBLES "BLUE SKIES" TAKE in Indiana, Pa.; tops its Christmas-New Year engagement in Covington, W. Va.; and in 3 days grosses 80% of "Skies'" 7 days' in Eureka, Ore.

TOPS "WELCOME STRANGER" by 120% in Oil City, Pa.; by 60% in Orlando, Fla.; and in 6 days plays to 135% of "Stranger's" 11-day run in Klamath Falls, Ore.

PLAYS TO 160% OF "ROAD TO RIO" GROSS in Colorado Springs; 110% in Mattoon, Ill.; and 110% of "Road's" Christmas engagement in Rochester.

GARY COOPER • PAULETTE GODDARD

Cecil B. De Mille's

UNCONQUERED

Color by TECHNICOLOR

with HOWARD HOSKINS COLE WARD
DA SILVA • KARLOFF • KELLAWAY • BOND

Produced and Directed by **CECIL B. DeMILLE**
Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson



***Paramount's Unconquered at Any Price—**
with "Big Clock" breaking "Dear Ruth" records and great ones like "Emperor Waltz", "Dream Girl" and "So Evil My Love" coming right up!

We proved it in 3 previous openings—but now
BOSTON NAILS DOWN THE EVIDENCE THAT

"The Big Clock" Is A Bigger Hit Than "Dear Ruth"

It wasn't a holiday... there was no supporting
stage show... the Mayor didn't issue a pro-
clamation... but it *did* get that famous

PARAMOUNT

radio saturation promotion, and the opening
week-end at the Boston Met...

TOPPED
"Ruth's" First
Week-end by 65%

TOPPED
"Ruth's" First
2 Days by 150%

**DID AS MUCH
BUSINESS IN 2
DAYS AS "RUTH"
DID IN 5 DAYS**

**DOUBLED "PERILS
OF PAULINE'S"
JULY FOURTH
WEEK-END**

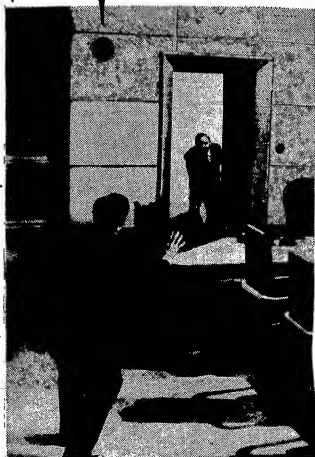
WATCH THAT "CLOCK"

"The Big Clock" will tick millions into the till!"—says Hedda Hopper

"It's a super whodunit!" says Boston Herald

"It's a humdinger of a movie!" says Buffalo News

"It's swelling the total of HOLLYWOOD'S BETTER
PICTURES!" says Hollywood Reporter



RAY MILLAND CHARLES LAUGHTON in "THE BIG CLOCK"

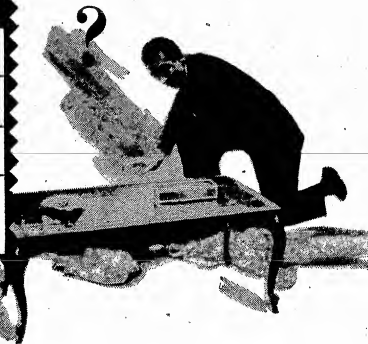
with
Maureen O'Sullivan • George Macready
Rita Johnson • Elsa Lanchester

Harold Vermilyea

Produced by Richard Maibaum

Directed by JOHN FARROW

Screen Play by Jonathan Latimer • Based on the Novel by Kenneth Fearing



"**T**HAT THE PICTURE WILL PLAY TO **BIG GROSSES**
IS CERTAIN! IT HAS TOO MANY BOXOFFICE
ANGLES FOR ANY EXHIBITOR TO MISS!" —VARIETY

In one flaming
 instant out of
 time they met...

Vivien Leigh
 RALPH RICHARDSON

In Alexander Korda's production

ANNA KARENINA

with KIERON MOORE by LEO TOLSTOY SALLY ANN HOWES Directed by JULIEN DUVIVIER

A London Film Production • Released by 20th Century-Fox



The next outstanding attraction at the **ROXY** New York!



POWERFUL!

In Stars!...Story!...Box Office!

"A solid entry! Names that can be relied on for steady draw. Punchy story!"
—Daily Variety

"Lushly produced photoplay...engrossing, vibrant and convincing. Stellar qualities of cast should materially enhance the film's commercial possibilities. Skillfully directed!"
—Boxoffice

"Boxoffice in its cast names...exhibitor should be able to capitalize with ease in exploiting!"
—Motion Picture Daily

"Fascinating drama...unusual story. Gallery of stars."
—Motion Picture Herald

"Interesting melodrama...rare taste in its background and settings, and casting is first rate down the line!"
—Hollywood Reporter

"Top drawer production...good collection of names to provide audience lure. Imaginative screenplay!"
—Film Daily

"Different...should please drama-hungry audiences, especially the women!"
—The Exhibitor

"Fine performances, strong cast...good entertainment!"
—Showmen's Trade Review

ZACHARY SCOTT · LOUIS HAYWARD

DIANA LYNN · SYDNEY GREENSTREET

LUCILLE BREMER · MARTHA VICKERS

RUTHLESS

with Dennis Hoyer · Edith Barrett · Raymond Burr
Produced by ARTHUR S. LYONS
Directed by Edgar G. Ulmer · Screenplay by S. K. Lauren, Gordon Kahn,
Based on the Novel "Prelude to Night," by Dayton Stoddard
Presented by PRODUCING ARTISTS, Inc.
An EAGLE LION FILMS Release

Poles Step Up Production; 39 U. S. Pix Due in Chinese Tax Situation Eased

Washington, April 20. Poland is stepping up its motion picture industry this year, according to its production facilities and will turn out more pictures than last year, reports the Polish head of its production picture and photographic branch of the U. S. Department of Commerce. New studios are being constructed at Lodz; and construction of a cinematographic plant in Warsaw is being completed. In addition, a photo-chemical plant is being built at Warsaw.

Polish Government's production plans for 1948 include six feature films, 23 shorts, six cartoons, 32 documentaries, 30 supplements, 34 scientific and school films, and the printing in Poland of 2,500,000 copies of foreign pictures. Polish plan is to admit the following number of new foreign films during the year: 48 Soviet, 39 U. S., 34 British, 28 French, 15 Czech and eight from other sources. At close of 1947, Poland had 558 theaters with a combined seating capacity of 127,776. There were also 81 traveling theatres in operation. During the past year, 15,000 tickets were sold from 6,200,000 spectators, plus 247,000 on school children tickets.

Polish countries reported on by Golden:

U. S. Leads Cuban B. B. Box: Last January, 23 films were released in Cuba and played to a boxoffice of \$149,817, a drop of about \$14,000 from December. Of the big picture, *Heavenly Bodies*, three Spanish, two Mexican, and one Argentine, 75% of the total. Recent meeting of the Federation of Cinema Owners and Exhibitors of Cuba noted that the pictures, *La Batalla del Mar* and *El Hombre del Año*, were the best. *El Hombre del Año* was the best picture during 1947. It did not, however, compare at the boxoffice with the American picture, *Heavenly Bodies*, Spanish language film screened in Cuba in 1947, as picked by the *Revista* magazine as "the best picture of the Argentine market."

ARGENTINA: An outstanding characteristic of 1947 was the nursing and protection received by the local industry from the Argentine Government, which included tax rebates to local exhibitors, and the requirement that theatres screen the exhibitors' films free to Argentine films. In addition less exchange was made available for foreign studios while films were shown in the country.

CHINA: American pictures were made to still content from Russian and British pictures during 1947. U. S. and British rankings grew for two months during the final quarter of last year in the competition over the market. Peiping which required a lot of special free shows for troops and also a 25% municipal tax on film tax. A compromise was worked out at the end of the year.

REP'S 1ST QUARTER NET DROPS TO \$139,945

Net profit of \$139,945 is reported by Republic for the first quarter of 1948, a substantial drop from the \$344,714 which the company garnered for the equivalent period of the prior year. The earnings for the quarter on the 1,817,800 shares outstanding amounted to 7.6¢ per share. The company preferred dividend requirements. It compares with 15¢ per share in the same stretch in 1947.

Profit before taxes totaled \$229,945 against \$355,899 in 1947. Depreciation hit for \$80,000, while Rep paid \$127,776 in the year before.

Harry Novak's Paris-N.Y. Via Ocean Trip to So. Am.

Harry Novak, Universal's Continental manager, is heading for the States from his last assignment via South America. He's making a partial vacation of the trip, because of recent ill health. He is a 15-day ocean voyage from France to Rio. He was formerly U. S. Latin American manager for the last five years in Brazil and the Argentine.

Novak's due in the U. S. in June, accompanied by his French wife, Jeanne. He's a brother-in-law of U. foreign chairman Joe Seidelman.

TV Bids

(Continued from page 3)

is out ahead in pix outlets in the U. S. head of the station of WBKB, Chix pre-war tele station. Warners earlier was re-estimated a new studio, being constructed at Lodz; and construction of a cinematographic plant in Warsaw is being completed. In addition, a photo-chemical plant is being built at Warsaw.

A push operation is projected by Warners in Chix video with \$406,650 to be spent on station construction plus an underlining amount of dough for studio facilities. Company will underwrite the first year's operating expenses to the U. S. head of the station, Warners' bid was filed by local attorney John Southmayd.

Warners will share the existing site of PM station WBEB, Chix, at 19 West Madison street. Eventual staff of 65 is planned for the tele operation. Col. Nathan Levinson will direct Chix and operate the station. Warners' bid was filed by local attorney John Southmayd.

Warners will have to compete in heavy bidding for the site of the station. Warners' bid was filed by local attorney John Southmayd.

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KANSAS CITY

(Continued from page 10)
difference with great \$3,000, 3 last week, subsequent run.
Midland (Lew's) (\$500; 45-53)
"Duel in Sun" (WB) (10) 5th wk, closed at \$7,500. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
"Mating of Millie" (WB) (10) 5th wk, closed at \$13,000.
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000.

Paramount (Pat) (1,900; 45-53)
"April Showers" (WB) (10) 5th wk, closed at \$11,000. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
"Unconquered" (Pat) (2d wk, 45-53)
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000.

Roxy (Durwood) (1,900; 45-53)
"Stand-In" (Indie) "Home Across the Bay" (Indie) (10) 5th wk, closed at \$11,000. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
"Mating of Millie" (WB) (10) 5th wk, closed at \$13,000.
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000.

Tower-Johnson-Fairway (Fox Midwest) (2,100; 2,483; 700; 45-53)
"Gentleman's Agreement" (25th) (2d wk, 45-53)
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000.

B-way Vandilners-ASCAP Stalemate on Seat Tax

Second meeting of ASCAP and B-way Vandilners on seat tax, held Monday (19) on proposed basis for 1948. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

ASCAP, on its part, is standing fast on its demand for a rate hike which theatre reps maintain will be too high. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Another meeting will be called by ASCAP some time in the near future. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

ASCAP estimates some 35 houses throughout the country are affected by the new rate. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

ASCAP's Gross

(Continued from page 1)
mark & Sons, T. B. Harris and Benj. Music Corp. Metro, owning Leo Feist, Inc., Miller Music and Robbins Music received \$314,000. No breakdown was made for partial holdings such as the 26% stock owned which 20th-Fox has in Robbins.

Paramount is credited with only \$30,000 for the year and 20th with \$10,000. The 14 members elected to ASCAP's board, only one associated with music sublets of the industry. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Warner Sez
(Continued from page 1)
levelling off of production from the peak year, citing increasing production costs and decreasing in the same stretch in 1947.

"An adjustment was necessary," he said, "for the preservation of the industry." The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Promising an increased production schedule at the Burbank studios, Warner said that current year was maintaining its pace for the industry with an average continuous production of 4.5 pictures a week. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

"The world demand for entertainment now is sufficient to maintain the industry on a production basis," he said. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

"It must make up its mind whether it will coast or get into high gear."

LOS ANGELES

(Continued from page 10)
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
"Mating of Millie" (WB) (10) 5th wk, closed at \$13,000.
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000.

Kick (FVC) (1,270; 40-51)
"Casbah" (U) and "Madonna of Deseret" (Rep.) Show \$3,000 or near. Last week, "Naked City" (U) (5th wk, \$2,500).

Studio City (FVC) (80-51)
"Casbah" (U) and "Madonna of Deseret" (Rep.) Show \$3,000 or near. Last week, "Naked City" (U) (5th wk, \$2,500).

Local Artists (UA) (210; 60-51)
"Casbah" (U) and "Madonna of Deseret" (Rep.) Medium \$15,500. Last week, "Naked City" (U) (5th wk, closed at \$7,500).

Uplown (FVC) (1,719; 60-51)
"Sitting Pretty" (20th) and "Chatterbox" (20th) (3d wk, 60-51). Last week, \$11,000.

Vogue (FVC) (885; 60-53)
"Seven Sinners" (Indie) and "Sitter's Story" (Indie) (reissues). Only \$3,000. Last week, "Old Los Angeles" (Indie) (reissue) (2d wk, 60-53). Modest \$3,500.

Wildfire (FVC) (2,246; 60-51)
"Winners and Losers" (M-G) (reissue) (Mono). Show \$5,500. Last week, "Bride Goes Wild" (M-G) (reissue) (2d wk, 60-51). \$5,500.

Willern (WB) (2,200; 60-41)
"To Victor" (WB) (2d wk, 60-41). Last week, \$11,500.

Cincy Unhilt by Floods, 'Shanghai' Wew \$16,200
(Cincinnati, April 20).
Downtown houses are high and dry in case of a major Ohio River flood. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Blondie's Anniversary (50-45)
"Blondie's Anniversary" (50-45) Last Mooney's orch. Rudy Cardenas, Gene Sheldon, on stage. Good \$2,000 considering absence of Mooney, who underwent an emergency appendectomy after arriving on Thursday (15). May hit show \$20,000. Last week, "To Victor" (WB) (2d wk, 60-41). \$11,500.

Capitol (RKO) (2,000; 50-73)
"Mating of Millie" (WB) (10) 5th wk, closed at \$11,000. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
"Remember Mama" (RKO) (10) 5th wk, closed at \$11,000.

Grass (RKO) (1,400; 50-73)
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"Mating of Millie" (WB) (10) 5th wk, closed at \$13,000.

Kick's (City Inc) (1,542; 50-73)
"Naked City" (U) (3d wk, 50-73). Last week, \$11,000. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
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Palace (RKO) (2,000; 50-73)
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Hellman Back to London
British producer Marcel Hellman flies back to England Sunday (23) after a month in New York. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Buchanan's 'FAIRFAX'
Buchanan & Co. was named by James Buchanan to handle advertising on a "Freud MacArthur" Pic is now winding up its business. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Picture Grosses

Mpls. H.O.'s Shape Sock; Scanda Snappy \$14,000; Showers' 12G, New Hits
Minneapolis, April 20.
Main strength currently is found in holdovers, including "Gentleman's Agreement" (RKO), "Life and 'I Remember Mama'" and the two named in their second week. The Vandilners, who are in a continued stalemate between negotiators. No progress has been made.

Estimates for This Week
Aster (Rep) (900; 30-44) "Silly McGee" (Rep) and "Miracle Kid" (Rep) (reissues). Last week, "Unconquered" (Pat) (2d wk, 45-53). Last week, \$11,000.

Century (Pat) (1,600; 50-70)
"Robin Hood" (WB) (reissue), "Remember Mama" (RKO) (10) 5th wk, closed at \$11,000. This slightly over average at \$14,000. Last week, \$14,000. Last week, \$14,000.
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Warner Sez
(Continued from page 1)
levelling off of production from the peak year, citing increasing production costs and decreasing in the same stretch in 1947.

SOLD AUDIENCE



A
REPUBLIC
PICTURE

starring
MARSHA WILLIAM CHARLES GAIL
HUNT LUNDIGAN WINNINGER PATRICK

with GENE LOCKHART • FLORENCE BATES • HOBART CAVANAUGH
ALLEN JENKINS • ROSCOE KARNS • ROBERT SHAYNE

Screen Play by Mary Loos and Richard Sale Original Story by Ernest Lehman and Geza Herczeg

Directed by ALLAN DWAN

'Call for Music' Hits Jangled Notes In Weird Outburst of Temperaments

Nat Hiken, who scripted the late lamented Milton Berle NBC show and is now packaging his own productions, hopped to St. Louis last week for huddles with Tallulah Bankhead, who is currently touring in the "Private Lives" legiter. Hiken shoves on to the Coast and upon his return to N.Y. will start work on a new situation comedy for Miss Bankhead.

AFM Sets Scales for Com'l Video; 75% of AM Rate for Web Shows

American Federation of Musicians has made known to advertising and talent agencies its scales revised for the use of live music on commercial video broadcasts. And the agencies, which would set price levels that would encourage the development of television, apparently are happy with the terms, which are designed to cover a test period of 90 days and.

Scales are based on current AM broadcasting prices. For a one-station videotape, the cost per musician will be 66 2/3% of the existing regular broadcast scale established by the AFM local with jurisdiction over the originating station. The same price applies to regular scales. For a one-station videotape, the scale will be 75% of the regular AM rate applied by the local governing the originating point. In the latter case, however, the rehearsal pay is kept at the same 80% as it applies to the single station program.

AFM's method of laying out the scales indicates that in addition to being appreciative of the costs involved in operating live music at the moment, it also is aware of the fact that many tele shows will be duplicated or regular broadcasts, but at a different time. Scales are effective immediately, incidentally.

These are the only prices the AFM has so far called for. There are numerous other angles, such as rebroadcast prices; scale applicable when films are made; difficulty for television are used (musicians probably will have to be paid again, and other angles with which the union has been wrestling since settling its scale agreement with radio.

CBS in L.A. Viewed As Times' Pard

CBS is out to beat NBC to the punch in hitting the television ether first on the Coast.

With no FCC two grant of its own for Los Angeles, CBS is currently dickering with the L. A. Times to take over a spot interest in the newspaper's KTTV, now in the process of construction. Web hopes to set the station on the air by late summer, about a month before NBC's scheduled test date of Oct. 1.

Deal between CBS and the Times is now being negotiated in between Times' publisher Norman Chandler and editor Frank Stanton. CBS previously has evidenced considerable interest in buying out the L. A. Times permit of Dorothy Thacker. Latif, the buyer agent, has said that the station is up for sale but only if the buyer agrees to take over the Thacker's two Coast AM stations. Both Warners and Metro, along with CBS, are vying for a Thacker tele deal because of it.

Entrance of CBS into the Coast video picture is expected to elicit some competition there as well as in the radio field. In Paramount's KTLA has had clear sailing for a long time, as the only commercial TV station in Los Angeles. In addition to CBS and NBC, ABC is expected to have its L. A. outlet operating by Sept. 1, and E. J. Anthony (KFI) also holds a construction permit for an L. A. station.

Deal between CBS and the Times would assume a partnership with the Times' handling of the programming and properly named. Web, meanwhile, is reported to be in the ink stage with WMAL-TV, Washington, D. C., to add that outlet to its east coast station. WMAL's sound broadcasting station is affiliated with ABC, but CBS hopes to close a deal via the offer of a better affiliation contract.

Never Say Die

Detroit, April 20.

Anxious as it is to latch on to a television business, the WJW-TV, the Detroit News outlet, last week didn't mull the proposition for second when the ad agency on White-chapel, a local cemetery, called to say its client was showing an interest in television. The reaction was a courteous but definite brush-off.

The tele operation's sales department, commenting later on the call, said such business would be classified along with liquor accounts, which has always been taboo with the News and its kindred interests.

'The Heat's Off' As NBC Preems New Studio Light

Sweltering heat of television studio lights, probably the most dreaded aspect of the job to the average performer, will become a thing of the past for NBC tomorrow (Thursday) night when WNBT, the web's N. Y. flagship station, unveils its reconstructed new combination of fluorescent, incandescent and photo-flood lights.

One of the smallest studios in the nation, the new set-up will much heat the average video studio lighting system. In addition, NBC says its new lighting will use 52 tons of ice at night. Studio, which has been used sporadically for some time, sets its official unveiling tomorrow night, when the Swift show will pull down honors as the first sponsored program to be aired there. It will be followed by the preem of "Barney Blake, Police Reporter," sponsored by American Tobacco.

WNBT's move into 8G will also inaugurate use of a new RCA studio camera. Available so far only to WNBT, the camera is said to incorporate most of the super-sensitive features of the standard image orthicon with the best qualities of the usual studio lensoscope. Fact that the image orthicon requires far less light than the lensoscope has made possible the reduced-heat lighting system.

Studio is the first one designed before the war to be completed. NBC's new 8G set-up, which will be shut down for a while for reconstruction. It will then be reopened for shows that require less production than those to be aired from 8G.

WIPX ADDS TO SALES STAFF PRIOR TO DEBUT

WIPX, Daily News' forthcoming television station in N. Y., rounded out its third complete advertising staff as a further preparatory step to hitting the air June 15. Commercial director, Q. S. Smith, has appointed Scott Donahue, Jr., and Jack Patterson, both former members of the station's advertising staff, as his assistants.

Victor E. ("Buck") Foraker, Jr., manager was signed as a promotion chief. Foraker was formerly associated with the National Advertising Co. in New York, where he established a tele department.

BONDED'S FIRST REELS

Hollywood, April 20. Bonded Television, Inc. has just completed its first complete advertising rolls which are the result of three years of research. The firm is about to close its first four films all of which are again first in four different series.

CBS' SUGAR DADDIES U.S. PRICE TO ROLL

Toronto, April 20.

Canadians who read in American trade papers that television in the U. S. is one-quarter realization and three-quarters speculation are wrily observing the situation in the Dominion the video picture is 100% rumor.

The rumors, however, can be sifted and listed. They all add up to a single overshadowing question: will the future of television in Canada favor its own semi-monopolistic creation, the Canadian Broadcasting Corp., or will private business management have a chance?

As the dealers in rumors see it, Canadian television won't even open its eyes and look around for another three or four years. The CBC will be the one to shake down the probable final values in equipment and operational knowhow. The CBC will hardly change its attitude toward a drastic change in Canadian administration so that the projection of present television in the future plainly suggests that the CBC would unhesitatingly favor its own interests.

Actually television has a peculiarly difficult problem in Canada because of the sparse populations, the small number of metropolitan centers and the vast distances in air-line miles whether for coastal cable or microwave relays. The CBC has been able to roll and Vancouver in the west are TV may be, but a long way off. The CBC has been able to roll and Vancouver in the west are TV may be, but a long way off. The CBC has been able to roll and Vancouver in the west are TV may be, but a long way off.

Once rates are set with ABC, CBS, Mutual and NBC, negotiations will be off with the three N. Y. station operators, including DuMont, the Daily News and WAAZ (Newark). No reference to George Heller, exec secretary of the American Federation of Radio artists and chairman of Max A's tele committee. It's believed that the major webs are being approached first because of the opportunity they have of duplicating top radio shows into tele.

Chevy's Spurge TV Newsreels

Detroit, April 20. Telenews Weekly becomes the first newsreel to be shown on the video ether as a result of Chevrolet dealers this week ordering the carmaker's tab on the reel expanded from three to seven stations. Dealers currently are sponsoring Telenews on N. Y. Chicago and Detroit outlets. Now added are KTLA, Los Angeles; WFIL, Philadelphia; WTVF, Winston-Salem; and KSD-TV, St. Louis. Agency is Campbell-Ewald.

Chevy dealers also are moving to protect their option on the reel by renewing their 26-week contracts for renewals. Chevrolet is running only 13 weeks for an additional 26 weeks on the initial three outlets, and setting the same matter with the other four additional stations for 29 weeks.

Deal puts Telenews on more than a third of the tele stations now operating in the U. S. Besides the seven covered by Chevrolet, it is carried on WTMJ-TV, Milwaukee, for a local department store.

Lee recently became Telenews' first client for daily "long distance" advertising, entering it for WEXAO, Hollywood.

Al Schacht's Pre-Game Capsule Borden Show

Baseball clown Al Schacht has been drafted by Borden to headline television spot preceding all homes of the N. Y. Giants to promote the team's new TV Series premed yesterday (Tuesday) before the Giants-Brooklyn Dodgers game at the Polo Grounds.

Besides his usual comedy and patter, Schacht is to appear on the game's program each day on the game's winner and will also interview various sports celebrities.

Sugar Daddies Flock to Infant tele; Chip-Heavy Operators See Means Of Building Biz With Tax Avoidance

'Variety' Makes a Bow

Variety officially premiered on television last Sunday night (18) on the new Variety Morgan comedy show for Admiral Radio, "On the Corner," which arrived from Philadelphia on the ABC-TV network and heard in N. Y. via the DuMont WABD outlet.

Variety is used as a permanent prop in the Morgan format with the comedian "picking" his variety acts for video opening via the vaude section.

Opening and closing of the weekly show finds Morgan and Variety sharing equal billing.

AA's Open Video Negotiations Mon. With Major Reels

Proposed minimum rates and working hours for all actors in television will be submitted to the four major networks on Monday (26) by the tele committee of the Associated Actors and Artists.

Once rates are set with ABC, CBS, Mutual and NBC, negotiations will be off with the three N. Y. station operators, including DuMont, the Daily News and WAAZ (Newark).

No reference to George Heller, exec secretary of the American Federation of Radio artists and chairman of Max A's tele committee. It's believed that the major webs are being approached first because of the opportunity they have of duplicating top radio shows into tele.

Both Heller and Henry Jaffar, executive for the 44's video committee, declared that the proposed rates for N. Y. stations probably would not hold for other cities. Until the viewing audience outside of N. Y. begins to approximate that of the metropolitan area, however, no rates will be set for other operations. Talent in those cities will continue to work under existing arrangements, which calls generally for the talent to be paid whatever the stations can afford.

Jaffe pointed out that the same rates would probably hold for local and network shows, because the audience outside of N. Y. doesn't mean anything yet. In addition, he pointed out that the AM rates for AFPA members are the same matter whether the station show is carried over a N. Y. station only or on an entire network.

JAMES TO COORDINATE MUTUAL'S TV SETUP

Mutual is becoming preoccupied with television, too, the thinking ahead this week giving rise to appointment of E. P. H. (Jimmy) James, viceep over promotion, research and advertising, to be additional "television coordinator" of the web.

James' duties in this new capacity, while not closely outlined, obviously carry the major active role in Mutual's tentative to buy programming. As a preliminary, he has recently made a series of exploratory trips around the country, talking on both non-MBS stations, inquiring into their desires concerning tele web service.

Washington, April 20. Uncle Sam's tax laws are providing many of sugar daddies for the infant television industry.

For tele is rapidly becoming a favorite of big investments. Chip-heavy corporations and surplus-happy corporations who look on it as a new way of building up a new business at Uncle Sam's expense. Most of the entrepreneurs are newcomers to radio.

In the past six months, bigtime oil, real estate, construction, automobile and publishing interests have accounted for a heavy percentage of new video requests. In many cases, their entry has acted as an elbow to spiral applications from less well-heeled AM-FM operators who want "in the field" when they see the supply of video slots in their towns being swallowed up by outside forces.

Many of tele's new-found sugar daddies apparently reason this way:

1. Instead of paying Uncle Sam from 70-80% of their personal income, they can reduce their present tax levies by deducting initial tele losses.

2. Corporate tele starts to pay off several years from now, they can sell out at a profit and only pay taxes under the capital gains levy. (Although there's been considerable talk of abolishing the favored capital gains tax, which is a GOP Congress will leave it alone).

3. Even if they can't decide to sell, they can then recoup their investments, since the losing video losses can be deducted from the air has shaved their personal income taxes.

The tele boom is a perfectly legitimate "tax avoidance" and not tax evasion technique.

This same reasoning applies equally to prosperous AM and newspaper operators who can strengthen their foothold in radio top shows into tele.

(Continued on page 38)

Michigan Tele Networkby Fall

Detroit, April 20. Introduction of video network to Michigan, with Detroit as the local point, is promised during the summer by the newly seated James B. Kaler, division commercial chief for Michigan Bell Telephone Co., who has been named to head the midwestern TV network of the system, extending from Buffalo to Chicago and St. Louis by October. By the year's end, Kaler promises Detroit won't be on a net from Boston to Los Angeles via the eastern and midwestern systems.

Linking of Detroit with the two nets would be possible, he explained, by setting up a radio relay system between Detroit and Toledo to be operated on an one-time basis, and in January.

(Continued on page 38)

DETROIT SYMPHONY'S TELE-AM DUPLICATION

Detroit, April 20. First instance of video network in the middle west will take place tonight (Tuesday) when WJW-TV will televise the program which the Detroit Edition Co. carried over WJW, the Detroit radio station. The station has video operation get the green light from the local musicians' union on a one-time basis, and at no extra fee.

The duplication will be a weekly telecast of the Detroit symphony. The program uses 60 men associated with the Detroit symphony.

Church Groups to Feel New FCC Ukase Banning Block Time 'Absentee' Owners

Washington, April 20. The Federal Communications Commission last week proposed to terminate, by June 1, 1953, all contracts guaranteeing persons other than licensees automatic rights to blocks of radio time. Present contracts which expire before 1953 may not be renewed for long-term periods.

The Commission made the announcement in further amendments to proposed new rules released last February. The rules primarily affect stations formerly owned by church groups. As a condition of sale, the churches usually knocked down the purchase price in return for long-term contracts for free airtime on the stations. In several instances, the churches also contracted for right of "reverter of license" if and when the stations were resold. FCC has ruled that any controls over programming by persons not licensees are "not in the public interest." About four stations are presently on the hook with the radio agency by reason of such contracts.

One of the February proposals

gave licensees the right to terminate these contracts on payment of a lump sum in cash or in periodic payments. Last week, FCC added another stipulation. The agency ruled that the amount of dough agreed on by the parties shall thereafter decrease as the amount of time reserved is decreased by performance of the contract. Commission earlier proposed to fix payment of any sum so large "as to constitute in practice an effective deterrent" to a licensee's exercising his right to cancel a contract.

As Maine Goes—

Portland, Me., April 20. Bates Manufacturing Co., with textile mills up and down this state, has succumbed to the chest fever in its radio programming. "Do You Know Maine?" outfit's weekly ailer (WGAN, Portland; WCOU, Lewiston, and WEAU, Augusta) is asking listeners to complete this sentence in 50 words or less: "I like living and working in Maine because..."

GE Axing 'Willie Piper' In Favor of Giveaway 'What's My Name?' Ailer

General Electric is dropping the axe on "Willie Piper," comes June, and will fill its 9 o'clock Thursday spot on ABC with a revived version of "What's My Name?" this time with Wyn Elliott as Arlene Francis' running mate. Bankroller's evident feeling is that the current fad for audience participation-give-away shows gives "Name" greater possibilities rating-wise than "Piper," which hasn't been any Hopper hit (latest rating is 6.0, up 1.2 from the previous report). "Name" has had an in-and-out career lasting over 10 years. Philip Morris originally sponsored the stanza on WOR, N. Y.; WLW, Clincy, and WGN, Chicago, in 1938, with Budd Hulick (of the Sloop-nagle & Budd team) co-emceeing with Miss Francis. Several times during the early '40s, the show was revived on WEAf (now WNBC) for various sponsors. GE agency is BBDO.

Boston—Edward Sullivan, WOCR continuity director, on faculty of Boston College for summer session, giving courses in educational programming for the College's School of Expressional Arts.

Cleve. Dailies

Continued from page 16

debuted in Cleveland broadcasting. Cleveland newspapermen who had been hoping that the paper would relax their united front if only to give them a break with video got their first jab of diseduction a few weeks ago when editor Nat Howard of the News, most bitter of radio's foes in local newspapermen, asked the scheduled appearance of a member of his staff on a Guild Awards program over WEWS. He then gave the offer of part time jobs from the TV'er and the Guild's attempt to get an official statement of policy from the editors as regards television.

Gene Cagle Buys KRIO

Del Rio, Tex., April 20. The Frontier Broadcasting Co., of Fort Worth, headed by Gene L. Cagle, has announced purchase of KRIO here subject to FCC approval for an undisciplined sum. KRIO is owned and operated by 32 Rio Grande business men, headed by Judge Bryce Ferguson. KRIO operates full time with 1000 watts on 910 kilocycles and is a member of the Mutual and Texas State Networks.

New 7G Baker Quiz Show Pacted After Clearance From Postal Authorities

The new Phil Baker quiz show was finally pacted over the weekend by the Milton, Blosney agency and the U.S. Postal Service for Philip Morris in the Friday 10 o'clock slot being vacated by the "Name" program (which was moved over to 12:30). Baker's stanza is a \$7,000 weekly package. Final negotiations on the new quiz were done up pending post-office clearance on the gimmick being introduced. It involves a number of prize boxes on each program, with the contestants given their choice of either a box (with hidden contents) or cash, with the alternate award going to the at-home listener who submitted the correct answer. Since the prize boxes will be shipped to ship the boxes, U. S. postal clearance was necessary.

Sound-and-Surf

Continued from page 24

highway jams and snarls on highways in and around New York and New Jersey, and information on road conditions and general news. When highways are clear and police have no jams to report, the on-the-hour spots for drivers will be used to promote safe driving, auto maintenance, suggested motor trips.

Novel promotion tie-ups has been connected to build the "WNEW while you drive" pitch. "What's on every highway?" station asked itself. Answer—the Good Humor Man. So WNEW has arranged tie-up with Good Humor Corp., which calls for posters on hundreds of Good Humor trucks and buses—plus plugs on wrappers on all Good Humor bars!

With recent figures showing increased sale of portable recorders, WNEW is out to promote use of portables and further sale of the small radio. Station is preparing institutional spot announcements for use throughout summer schedule. They will plug "When you go to the beach or country, don't forget to bring your portable radio with you!" and "If you don't own a portable radio—why not buy one?"

Civil Liberties

Continued from page 25

mered home the idea that the right to free speech carries with it the right to refuse to speak and that from the earliest days American liberty has included secrecy as to lodge, party, union and church affiliation. Farnellites in "twisting the arms" of witnesses were guilty of star chamber proceedings, ACLU speakers thought.

Rice averred that in Hollywood today "Thomas-stimulated stars, directors and writers are 'cutting' old friends and carefully checking the attendance at cocktail parties before accepting invitations. He described the industry as afraid of its own shadow and scornfully alluded to Eric Johnston as spokesman for the credo that it was a good buy for Hollywood to pay damages to the dismissed "unfriendly witnesses" than to stand on principle.

Salt Lake City—John Woolf, formerly with KEEN, San Jose, Cal., has joined the announcing staff at KALL. Jon Duffy, now with KFRC in San Francisco, and formerly chief announcer at KALL, will be back with KALL after May 1.

"HIRES TO YA"
FOR THIRD YEAR
ON CBS

The best weather
buy in Boston
is WEEI

---best by 61%!

For 22 years F. B. Rideout has been "the weatherman" in Boston. Today, his 25 weather programs on WEEI each week average 61% more listeners than the weather programs on the second-ranking station—88% more than the average of the 58 weather programs on four other stations (Pulse, January-February, 1948). For details about the best buys in Boston, get in touch with Radio Sales or WEEI—"Columbia's friendly voice in Boston."

PHIL
DAVIS

"Radio threatens more and more to become
little Hoagy's big job. Reason: for the
first time a wide public has realized
that Carmichael is not only a great songsmith
but also an extraordinarily tasteful,
idiomatic jazz singer." *TIME*



How pure can you get?

"Pretty close to pure radio" is what the Herald Tribune's John Crosby calls the Hoagy Carmichael show.

A "natural" in Radio doesn't have to holler to be heard... but speaks directly and intimately to "people in their parlors."

And that's what the Carmichael show does—easily, expertly. Hoagy's lazy, effortless singing and good-humored, off-the-cuff comment make the kind of Radio that keeps listeners coming back for more. And it gives those listeners a chance to meet, in their parlors, one of the great show-business figures of our time.

If you did your courting to the tune of "Stardust," you know there's hardly a piano in the land without a Carmichael-composed hit on the music-rack, nor a phonograph without its stack of Carmichael records.

If you're a movie-goer, you've probably helped applaud his show-stopping performances many times.

If you follow the best-seller book lists, you know he scored there, too... with "The Stardust Trail."

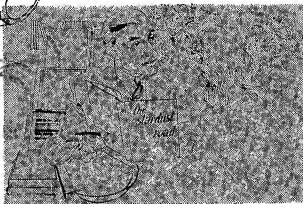
And most important... if you're a Radio listener, or an advertiser looking for a stand-out personality in a big-time show... you know that Hoagy Carmichael delivers one of the most entertaining fifteen minutes in all Radio... every Saturday night on CBS.

Here *all* the tremendous Carmichael following can gather... both movie-fans and music-lovers. And that's pretty close to a perfect set-up for an advertiser who wants to reach a lot of people, in their parlors.

A CBS PACKAGE PROGRAM

"A successful one. Gets wads of fan mail from both bobby and nylon sozzers."

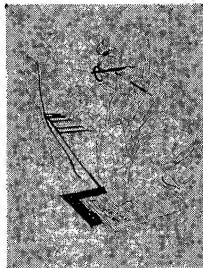
SATURDAY EVENING POST



Remember the fellow who ran away with the picture "Canyon Passage," singing his own wonderful song, "Old Buttermilk Sky"?



Hoagy's averaged 4 song hits a year for the past fifteen years, with record and sheet-music sales in the multi-millions.





Three years later, we broke our promise

It was March, 1945.

Raymond Swing had just won the George Foster Peabody Commentator Award. And George Hicks had just been given a special Variety citation for his D-Day broadcast.

This, we decided, was the moment to blow our own horn. So we got it out, polished it up . . . and then *didn't* blow it. Instead, we thought it over and promised ourselves right then and there that ABC *wasn't* going to be a horn-blowing network.

For three years and one month, we kept our promise. Then, last week, along came the same Peabody Award fellows with another commentator award, **this time** for Elmer Davis.

Plus an award for The Theatre Guild on the Air.

Plus an award for The Boston Symphony Orchestra.

With *three* of the most coveted awards in radio confronting us, there was no resisting temptation. So with our pride showing from fifty feet away, we picked up our horn and tooted three loud tootles for Elmer, and the Theatre Guild, and the Boston Symphony. And while we were at it, we threw in a short Hip-Hip for other ABC prizewinners of recent months: *Henry Morgan*, *Bing Crosby*, *Walter Winchell*, *Candid Microphone*, *The Greatest Story Ever Told*, *Mr. President*, *Milton Cross*, *David Harding—Counterspy*, *Drew Pearson*, *America's Town Meeting*, *The Metropolitan Opera*, *Land of the Lost*, *Baukhage*, and *The American Farmer*.

Now that we've sounded off, we're putting our horn quietly away. We're going back to being our modest selves, and we'll never, never toot again. *What, never?* Well . . . *hardly* ever.

Elmer Davis



The Theatre Guild on the Air



Serge Koussevitzky



Mayflower Hearing

Continued from page 25

would make "short shift" of the FCC rule, Miller predicted.

Repeating earlier statements, the NAB exec declared neither Congress nor its creature agency, the FCC, has the right to forbid radio editorializing. He labelled such moves as outright violation of the constitutional guarantees of free speech. Any effort by the FCC to insure fair presentation of controversial issues on the air is also unconstitutional, Miller declared. "It is highly desirable that broadcasters themselves give time for opposing views. It is highly undesirable that the government insist upon it," FCC was told.

Miller's all-out attack on the seven-year-old Mayflower decision teed off resumed FCC hearings on the editorial ban.

As Miller sees it, the FCC can consider only these things in granting or renewing licenses: availability of frequencies; adequacy of equipment, and an applicant's financial ability and competency. Under guidance by FCC chairman Wayne Coy, Miller said the FCC has no business considering whether an applicant has shown "bias and prejudice" in his past activities. (FCC has already issued a permit to the *Home* show in Mansfield, O., because they fought

the existing radio station tooth-and-nail.)

Miller labelled those who urge retention of the editorial usage as "innocent, ignorant people" who are "thinking emotionally and in a vacuum." Far should fly when Education Chairman James Lawrence Fry resumes the stand to defend the Mayflower ban later this week.

The NAB boss, who is a Democrat, got a laugh when he maintained that if nobody but Republicans applied at FCC for licenses, they should still get them all. Diversification of ownership is desirable, he added, but FCC has no power to require it.

William Scripps of WWJ, Detroit, and Rex Howell of KFJX, Grand Junction, Colo., quarreled particularly with the Mayflower edict muzzling of licensees' opinion said they felt the ban they have and would make time available to opposing views, although Howell urged FCC to lift the ban entirely to give broadcasters a chance "to show what they could do." He editorialized consistently since 1941 and "will do so again whenever I feel the occasion requires it."

NAB vicepres Joe Willard testified that broadcasters would go on

giving "fair play" in handling controversial issues when the Mayflower ban is lifted. A survey shows 88% of the broadcasters want the right to editorialize and 55% are ready to engage in editorial activity. Willard denied a suggestion by Commissioner Clifford J. Durr that big business would dictate radio's editorial policies. Less than 25% of radio's income is from commercial advertising, the FCC was told.

Midwest Tele

Continued from page 26

already established themselves as a large structural scale. WLWT's five-story tele building is a building that's comparable in size to a Hollywood lot. The WLWT setup suggests a potential investment of \$750,000 on the medium.

As for programming far beyond the midwest belt generally its best foot is still in the direction of sports. All are making a strong play for kid listenership with a combination of live programs plus film. Afternoon material gravitates between audience participation and cooking demonstrations. Most of the stations continue to complain about the quality of the film available to them, with WEWS making the least use of its schedule percentage. WKMJ, Milwaukee, and WISN, Madison, Wis., are special events front and WEWS

seems to have a richly promising comedy personality in Paul Hodges. On the whole the treatment of the news is not much out of the primitive stage.

A station which recognizes that a prime objective of the medium for the present should be the stimulation of set sales is WWJ-TV. Once a week it sets aside an early afternoon half-hour for a "closed circuit" sale to dealers and their salesmen. Among the things they hear from the station's staff are the program being planned, the names of advertisers who have just signed up and quotes from viewer letters about best service. WWJ now averages \$4,500 a week in tele time and programs sold, while its net comes to \$8,500.

Canadian TV

Continued from page 27

have the few big Canadian population centers tie in with Yankee TV. Even the CBC indicates it will, it's no gamble to hazard, oppose such links unless it's CBC. So it is that the old Canadian broadcaster trism and gripe.

The commercial American networks provide the programs, which makes it possible for the CBC to look good and, looking good is the old Canadian broadcaster's motto.

Canadian broadcasters have been bitter about this state for years and have many times tried to get American colleagues to bring pressure on the American networks but in general the Americans, while sympathetic, have felt this was purely a domestic issue.

(In connection with the news report above, American radio men have long contended that the private licensees in Canada are not easily intimidated by the CBC. Americans point to their own constant campaign to keep the FCC within bounds.—E.J.)

Michigan Tele

Continued from page 27

work is under way and construction of radio relay towers is expected to start in June.

Kaler said construction of the Detroit-Toledo relay system advances the TV network timetable here for almost a year. Originally, Detroit was not slated to provide service until construction of coaxial cable link to Toledo next year which will be used largely to provide communication circuits. By early October coaxial cables will provide TV channels connecting Cleveland, Toledo, Chicago and St. Louis and will also carry programs from this network to Buffalo and Milwaukee.

Next, December the new midwestern and eastern TV network will be linked by connecting Philadelphia and Cleveland with coaxial cable. Thus by the end of 1948 more than 6,000 TV users in the Detroit area will be able to view programs originating in major cities from Boston, New York, Washington and Philadelphia and as far west as Chicago and St. Louis.

NAB

Continued from page 23

overburdened with too much network-thinking, demonstrating that the problem must be solved according to individual needs. Thus, it's argued that the solution can only be found in separate organizations, answering to the full NAB.

The idea of splitting up the NAB association into component parts representing the various facets and elements is not new. It was broached years ago by industry leaders but nothing came of it. However, in the face of mounting problems and new responsibilities, it's felt that the time has come for the NAB to effect a new administrative and operational format so that no one element could consider itself getting the brushover.

Under such a revamped system, it's contended, there would no longer be any need for NBC and CBS to remain aloof from the association (they have had no representation on the Board for the past couple of years) and the present battle cry of the independent stations that they haven't proper representation on the new NAB Board would be eliminated.

Seattle-Bass Harris, local disk jockey, whose "House of Joy" has been a top feature of KING, moving over KOL.

Sugar Daddies

Continued from page 27

at little or no expense. At the same time, they protect the sound radio investments if tele becomes the favored medium of the future.

Outside of the nets, the radio newcomers have accounted for the bulk of the multiple-station bids in the FCC hopper. And their campaigns for four and five stations have accelerated rate of filings to the point where an average 15 requests a week is now reaching Washington. Some observers opine that these millionaire operators may tend to make video a rich man's monopoly while others believe they may sell their interests when video is on a paying basis. FCC policy of choosing among the newcomers and less monied old-timers in contention hearings is still to be decided.

The 1948 tax laws may dampen enthusiasm of millionaire businessmen to drain their surpluses off in tele, since contemplated tax cuts and community-property provisions give them no incentive to keep more of their dollars.

Meredith Publishing Co., owner of "Red Hoes and Gardens," is one of the newcomers diverting a part of its \$180,000 surplus to make a pitch for tele in Des Moines and Albany. The New England Television Co., owned by bus company operator Fred Daniels was one of the first newcomers to rush in three bids for Buffalo, Fall River and Boston.



ROPE 'EM IN!

America's foremost singers of Western tunes, The Texas Rangers, are ready to lasso their large audience into your sales room. They rope 'em in with their wide selection of favorite tunes, beautifully transcribed. These transcriptions, numbering in the hundreds, are virtually as flexible as live talent. They allow you to spot your messages wherever you want them. In other words, you add The Texas Rangers to your sales force at a price that is scaled to fit your market and station. You'll find perfect harmony... in songs and sales.

Wire, Write or Phone for Complete Details

THE
Texas Rangers
AN
ARTHUR J. CHURCH PRODUCTION
KANSAS CITY, MO.
Gen. A. Hefley, Higley, and Associates

YOU NEED

A NEW RADIO
IF YOU CAN'T HEAR
CHARLIE SLOGUM
IN NEW YORK CITY ON
WICC, Bridgeport
600ks on Your Dial
4:15 P.M. EST, Saturday

Major National Awards to WLW

For the most effective

all-over station promotion

1936
Variety—Outstanding Program Origination

1938
Variety—Outstanding Program Origination

1939
Variety—Best Nationally-Exploited Station

1940
George Foster Peabody—Outstanding Merit—
Public Service
Billboard—Outstanding Achievement in Public
City and Exploitation

1941
Variety—For Public Leadership
Billboard—Best Clear Channel Station Exploitation

1942
Variety—Promoting Better Understanding of War
Issues
Billboard—Best Clear Channel Station Exploitation

1943
Variety—For Individual Enterprise on War Issues
Allied J. Depout—Outstanding Public Service

1944
George Foster Peabody—Outstanding Merit—
City College New York—Best Effective
Promotion of a News Program
Billboard—All-Over Promotional Excellence

1945
National Board of Fire Prevention—Outstanding
Public Service in Fire Prevention
Billboard—Best War Loan Promotion
City College of New York—Best All-Over
Station Promotion

1946
Variety—Contributing to the World's Good
Society
American Symphony Orchestra League—
Promoting Simulations and Propaganda
Influence of Good Music
City College of New York—Best Effective
All-Over Station Promotion
Billboard—Best All-Over Station Promotion

1947
Direct Mail Advertising Association—Best of
Industry Award
City College of New York—Best Effective
All-Over Station Promotion

WLW

Crosley Broadcasting Corporation

THE NATION'S MOST MERCHANDISE-ABLE STATION

AGAIN, we at WLW are proud to acknowledge the honors bestowed upon us by the 1947 Committee on National Radio Awards of The City College of New York.

This is the fourth consecutive year The Nation's Station has received top honors for promotion in this annual competition. And it is the second consecutive year that WLW's All-Over Station Promotion entry has won dual honors... the Award of Merit for the most effective promotion in the 50,000-watt station classification... the bronze plaque for being selected, among all award winners, for the outstanding achievement in radio promotion during 1947.

Because sound promotion always has been an important function of our station operation, it is indeed gratifying to receive national recognition for our efforts. WLW's promotional activities are basic and twofold: to keep our listeners informed of our sincere efforts to provide them with the best possible radio service and programming... to make our clients' advertising more successful.

Pos.	Pos. No.	Artist	Label	Song	Pub.	Real	Trend	Don	Bill	Ken	Jim	Ray	Bill	Neal	Warr	Dick	Don	John	Glenn	Ed	Red	Sherry	Book	Art	Joe	Max	
1	13	Perry Les	Columbia	Power Les	ASCAP	1	2	1	2	1	3	2	3	4	10	3	3	3	9	8	1	1	1	1	1	1	1
2	4	15	Blug Crosby	Leeds	ASCAP	6					8	1	1	1													
3	6	15	Art Mooney	New Is In The Hour	ASCAP																						
4	4	10	Dick Haymes	Four-Less Clover	ASCAP																						
5	3	15	Woody Herman	Little White Lies	ASCAP	3																					
6	3	8	Woody Herman	Columbia	ASCAP	3																					
7	11	3	Woody Herman	My Blue Heaven	ASCAP	3																					
8	3	10	Woody Herman	My Blue Heaven	ASCAP	3																					
9	3	10	Woody Herman	My Blue Heaven	ASCAP	3																					
10	3	12	Frankie Carls	Columbia	ASCAP	4																					
11	12	12	Frankie Carls	Columbia	ASCAP	4																					
12	15	15	Grace Fields	New Is The Hour	ASCAP																						
13	15	26	Frankie Laine	Shine	ASCAP																						
14	10	4	Art Mooney	Shine	ASCAP																						
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DON'T BLAME ME
I'M IN THE MOOD FOR LOVE
EXACTLY LIKE YOU
SOUTH AMERICAN WAY
ON THE SUNNY SIDE OF THE STREET
COMIN' IN ON A WING AND A PRAYER
I CAN'T GIVE YOU ANYTHING
BUT LOVE, BABY
CUBAN LOVE SONG
I CAN'T BELIEVE THAT YOU'RE IN LOVE
WITH ME
LOST IN A FOG
LET'S GET LOST
DIGGA, DIGGA, DOO
YOU'RE A SWEETHEART
SAY A PRAYER FOR THE BOYS OVER THERE
WHERE ARE YOU?
I COULDN'T SLEEP A WINK LAST NIGHT
CAN'T GET OUT OF THIS MOOD
LOVELY LADY
DINNER AT EIGHT
MURDER, HE SAYS
I MUST HAVE THAT MAN
BLUE AGAIN
GO HOME AND TELL YOUR MOTHER
I FEEL A SONG COMIN' ON
HUBBA, HUBBA, HUBBA

Standards

THAT LIVE
THROUGH THE YEARS

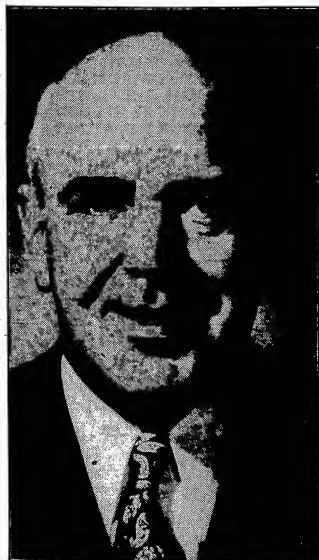
25th

ANNIVERSARY

OF

MUSIC BY

JIMMY McHUGH



Mills Music, Inc.

*Commemorates
a grand association
with a great songwriter*



JIMMY McHUGH

... It wasn't so long ago that you were one of our own professional family and we were shooting for the stars together—it has been most gratifying to follow your success, Jimmy, and to know that many of your greatest songs are in the Mills Music Catalog.

Congratulations and may you continue to compose hit songs for many years to come. . .

Jack and Irving Mills

Always Featured Are These JIMMY McHUGH SONGS—

Many have served as hit show tunes, others as motion picture songs and titles; a good number are all-time record hits. On radio McHugh's song successes are bigger than ever today.

I CAN'T GIVE YOU ANYTHING BUT LOVE

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

WHEN MY SUGAR WALKS DOWN THE STREET

THE LONESOMEST GIRL IN TOWN

MY DREAM OF THE BIG PARADE

DOIN' THE NEW LOWDOWN

DIGA DIGA DOO

WHEN YOU AND I WERE YOUNG MAGGIE BLUES
DOWN DEEP IN AN IRISHMAN'S HEART
LET'S SIT AND TALK ABOUT YOU
OUT WHERE THE BLUE BEGINS
HINKY DINKY PARLEY VOO
I MUST HAVE THAT MAN
IN A GREAT BIG WAY
FUTURISTIC RHYTHM
HARD BOILED ROSE
RAISING THE ROOF
PORGY
BABY

MY KID
BALTIMORE
COLLEGIANA
SKIN-A-MA-RINK-A-REE
AS LONG AS WE'RE IN LOVE
I DON'T MIND BEING ALL ALONE
I HEAR YOU CALLING, PAL OF MINE
EVERYTHING IS HOTSY TOTSY NOW
I DON'T CARE WHAT YOU USED TO BE
HOW'D YOU LIKE TO BE A KID AGAIN
THERE'S A NEW STAR IN HEAVEN TONIGHT
(Think of You, Think of Me) IN THE MOONLIGHT

—and scores to—

Lew Leslie's "BLACKBIRDS of 1928" . "HELLO DADDY!"

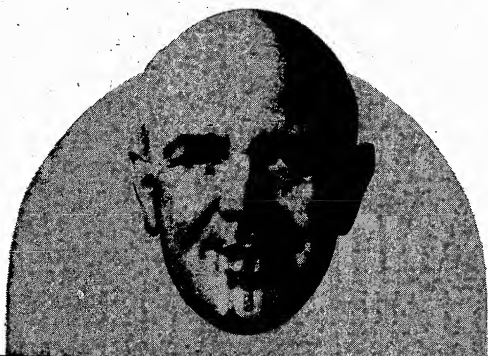
"ZIEGFELD MIDNIGHT FROLICS"

ALL MATERIAL AVAILABLE FROM

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.
West Coast: 6533 HOLLYWOOD BOULEVARD, HOLLYWOOD 28, CALIF.

Congratulations, Jimmy



Currently Winning A New Popularity

DON'T BLAME ME

Lyric by Dorothy Fields

Music by Jimmy McHugh

Featured and Sung by Betty Garrett in M-G-M's "BIG CITY"

and their great old-time standards
 BLUE AGAIN
 COMIN' IN ON A WING AND A PRAYER
 CUBAN LOVE SONG
 A HUBBA-HUBBA-HUBBA (Dig You Later)
 GO HOME AND TELL YOUR MOTHER
 HERE COMES HEAVEN AGAIN
 I DIDN'T MEAN A WORD I SAID
 I DON'T CARE WHO KNOWS IT
 I FEEL A SONG COMIN' ON
 I LOVE TO WHISTLE
 I'M IN THE MOOD FOR LOVE
 I'M SHOOTING HIGH
 LET'S GIVE LOVE ANOTHER CHANCE
 LOST IN A FOG
 LOVELY LADY
 THANK YOU FOR A LOVELY EVENING
 THERE'S SOMETHING IN THE AIR
 WHERE ARE YOU?
 YOU'RE A SWEETHEART

- ROBBINS MUSIC CORPORATION
- LEO FEIST, INC.
- MILLER MUSIC CORPORATION

Two JIMMY McHUGH *Standards*
Lyrics by DOROTHY FIELDS

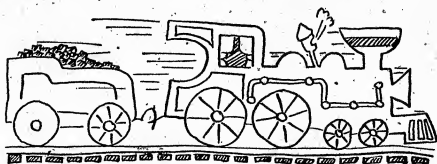
EXACTLY LIKE YOU SUNNY SIDE OF THE STREET

SHAPIRO-BERNSTEIN & CO., INC.

LOUIS BERNSTEIN, President

RKO BUILDING, NEW YORK, N. Y.

**IT'S JUST
25 YEARS AGO—**



**—that we hopped the
Midnite Choo-Choo
at Boston for Tin
Pan Alley, New York**

**BEST WISHES
YOUR FRIEND**

Georgie Joy

SANTLY-JOY, Inc.

**MUSIC BY —
JIMMY McHUGH**

- ★ SAY A PRAYER FOR THE BOYS OVER THERE
- ★ I GET THE NECK OF THE CHICKEN
- ★ TOUCH OF TEXAS
- ★ CAN'T GET OUT OF THIS MOOD
- ★ SOFT-HEARTED
- ★ YOU SPEAK MY LANGUAGE
- ★ THE SONG OF THE COAST ARTILLERY
- ★ PLEASE WON'T YOU LEAVE MY GIRL ALONE
- ★ PUERTO RICO
- ★ BABY

SOUTHERN MUSIC PUBLISHING CO., INC.

Ralph S. Peer, President

NEW YORK

CHICAGO

HOLLYWOOD

JIMMY McHUGH SONGS

From Broadway Musicals and Motion Pictures. List Does Not Include Popular Songs

PARAMOUNT MUSIC

"Buck Benny Rides Again" (Par.)
Say It
Myl Myl
My Kind of Country
Drums in the Night

"Happy Go Lucky" (Paramount)
Let's Get Lost
Murder, He Says
Happy Go Lucky
The Paddy Daddy Watchmaker

"You're the One" (Paramount)
Strawberry Lane
You're the One for Me
Gee, I Wish I'd Listened to
My Mother

"Bring On the Girls" (Paramount)
You Moved Right In
Uncle Sammy HH Miami
True to the Navy
It Could Happen to Me

MILLS MUSIC

"Blackbirds of 1928" (Show)
I Can't Give You Anything
But Love, Baby
Digga Digga Doo
I Must Have That Man
Dain't the New Low-Down
Bandanna Babies
Porgy
Here Comes My Blackbird
Magnolia's Wedding Day
Shuffle Your Feet and Roll Along

"Midnight Ziegfeld Roof" (Show)
I'm Looking for Love
Kalinka the Roof
Squeaky Shoes

"Hello Daddy" (Show)
Let's Sit and Talk About You
Futuristic Rhythm
in a Great Big Way
Out Where the Blue Begins
As Long as We're in Love
Your Disposition is Mine

"Cotton Club Reunions" (Harlem)
When My Sugar Walks Down the
Street
I Can't Believe That You're in Love
With Me
Baltimore
Washboard Blues
Japanese Dream
Harlemmania
Hot Chocolate
I'm a Broken Hearted Blackbird
Harlem River Quiver
Freeze and Melt
Kansas City Can Can

"Stormy Weather" (20th-Fox)
I Can't Give You Anything But
Love, Baby
Digga Digga Doo

"The Road to Reno" (Par)
Riding Home
I Gave My Heart Away
Tonight Is the Night

"Rhapsody in Black" (Show)
I'm Feeling Blue
Harlem Bolero

"Jam Session" (Columbia)
I Can't Give You Anything But
Love, Baby
Murder, He Says

CHAPPELL MUSIC

"Higher and Higher" (RKO)
A Lovely Way to Spend an Evening
I Couldn't Sleep a Wink Last Night
Higher and Higher

"Keep Off the Grass" (Show)
Clear Out of This World
Two in a Taxi
A Latin Tune, a Manhattan Moon
and You

"Something for the Boys" (20th)
In the Middle of Nowhere
Wouldn't It Be Nice
Eighty Miles Outside Atlanta

"If You Knew Susie" (RKO)
My, How the Time Goes By
What Do I Want with Money

BROWN, DESLYVA, HENDERSON
"Flying High" (M-G-M)
Happy Leading
Dance Till Dawn

SHAPIRO-BERNESTEIN & CO., INC.
"International Revue" (Show)
Exactly Like You
Sunny Side of the Street
Cinderella Brown
Keys to Your Heart
I'm Feelin' Blue
International Revue
A Gypsy in Love
The Margineers
I've Got a Bug in My Head

T. B. HARMS, INC.
"Roberta" (RKO)
Collaboration Dorothy Fields,
Jerome Kern
I Won't Dance
Lovely to Look At

BREGMAN, VOCCO, CONN
"You'll Find Out" (RKO)
I'd Know You Anywhere
You've Got Me This Way
The Bad Humor Man
I've Got a One Track Mind
Like the Feller Once Said

HARMS MUSIC
"Streets of Paris" (Show)
South American Way
Rendezvous Time in Poree
Three Little Maids from Poree
Three Little Debutantes
In My Memiors

SOUTHERN MUSIC
"Seven Days Leave" (RKO)
A Touch of Texas
Can't Get Out of This Mood
I Get the Neck of the Chicken

"Hers to Hold" (Universal)
Say a Prayer for the Boys Over
There

MORRIS MUSIC
"Smash-Up" (U-I)
I Miss That Feeling
Hush-a-Bye Island
Life Can Be Beautiful

"Hit Parade—1947" (Republic)
Couldn't Be More in Love
I Guess I'll Have That Dream
Right Now

"Calendar Girl" (Republic)
Have I Told You Lately I Love You

ROBBINS MUSIC

"Comin' In on a Wing and Prayer"
(20th-Fox)
Comin' In On a Wing and a Prayer

"Evening at Eight" (Par)
I'm in the Mood for Love
I Feel a Song Comin' On
Speaking Confidentially
Every Night of Eight
Take It Easy

"Cuban Love Song" (M-G-M)
The Cuban Love Song
Tramps at Sea

"Dancing Lady" (M-G-M)
My Dancing Lady

"Dinner at Eight" (M-G-M)
Dinner at Eight

"King of Burlesque" (20th-Fox)
Lovely Lady
I'm Shooting High
Spreading Rhythm Around
I've Got My Fingers Crossed

"That Certain Age" (Universal)
My Own
That Certain Age
You're as Pretty as a Picture

"Riviera" (Show)
Lost in a Fog
Play a Half a Chorus

"Love in the Rough" (M-G-M)
Go Home and Tell Your Mother
Learning a Lot from You
I'm Doin' That Thing
One More Waltz

"Singin' the Blues" (Show)
Singin' the Blues
I'm Nobody's Fool
Harlem Jungle
It's the Darndest Thing

"Radio City Music Hall" (Opening)
Hey Young Fella
Happy Times
With a Feather in My Cap

"Shoot the Works" (Show)
How's Your Uncle
"Prizefighter and Lady" (M-G-M)
Lucky Fella

"Meet the Baron" (M-G-M)
Clean as a Whistle
Manchausen March

"Fugitive Lovers" (M-G-M)
I'm Full of the Devil

MILLS BROS. THEME SONG
Goodbye Blues

LEO FEIST, INC.
"Let's Sing Again" (RKO)
Let's Sing Again

"Dimples" (20th-Fox)
Oh, Mr. Man Up in the Moon
Hey, What Did the Blue Jay Say
Picture Me Without You

"Two Girls and a Sailor" (M-G-M)
In a Moment of Madness
My Mother Told Me

"His Master's Voice" (Picture)
With All My Heart

ROBBINS MUSIC

"Clowns in Clover" (Show)
Don't Blame Me
Clowns in Clover
Positively Love You

"You're a Sweetheart" (Universal)
You're a Sweetheart
Broadway Jambores
My Fine Feathered Friend

"Doll Face" (20th-Fox)
Here Comes Heaven Again
Hubba Hubba Hubba (Dig Ya Later)
Chico Chico

"Top of the Town" (Universal)
Where Are You
Jambores
Blame It On the Rumba
There's No Two Ways About It

"Banjo on My Knee" (20th-Fox)
There's Something in the Air
With a Banjo on My Knee
Where the Lazy River Goes By

"Mad About Music" (Universal)
Chapel Bells
I Love to Whistle
A Serenade to the Stars

"Higher and Higher" (RKO)
The Music Stopped

"Nob Hill" (20th-Fox)
I Don't Care Who Knows It
I Walked in with My Eyes Wide
Open

"Four Jills and a Jeep" (20th-Fox)
Crazy Me
You Send Me
How Blue the Night
How Many Times Do I Have to
Tell You

"Hitting a New High" (RKO)
I Hit a New High
This Never Happened Before
Let's Give Love Another Chance

"Merry Go Round of 1938" (Univ.)
You're My Dish
I'm in My Glory
More Power to You

"Breezing Home" (Universal)
You're in My Heart Again
I'm Hitting the Hot Spots

"Around the World" (RKO)
Don't Believe Everything You Dream

"Vanderbilt Revue" (Show)
Blue Again
Button Up Your Heart

"Palais Royal Revue" (Show)
Thank You for a Lovely Evening
I'm Full of the Devil
I Love Gardenias
Tell Me

MILLER MUSIC
"Around the World" (RKO)
Candlelight and Wine
They Just Chopped Down the Old
Apple Tree

IRVING BERLIN MUSIC
"Hooney for Love" (RKO)
You're an Angel
Hooney for Love
I'm in Love All Over Again
Living in a Great Big Way

NEW RELEASES—ROBBINS

"A Date With Judy" (M-G-M)
It's a Most Unusual Day

"The Big City" (M-G-M)
Don't Blame Me

"The Saxon Charm" (Universal)
I'm in the Mood for Love

Music by JIMMY McHUGH, Offices 1651 Cosmos St., Hollywood, Cal.

Books, Jukes and Disks

By Ben Bodec

Corlis Day and Audrey Clark—"Love Songs" (Columbia). Two double-A performances, with a perfect blend of "country" and "pop" that is to get her rolling from counters. Lena Horne—"Love of My Life," "I Do I Do" (Mc-Graw-Hill). Miss Horne infuses the Cole Porter

"Love," "For You" (National). This group continues to turn out with clickerish top attached. "Searching," a slow ballad, provides some of the team's best, harmonizing to date, while the old rhythm piece on the underdisk is treated with a punchy flavor that makes it sound like a newmaker.

Kay Kyser—"Bride and Groom," "Polka" (Columbia). Kayser's "B & G" version probably will give specialists in the field something to gossip about. Retaining the full tang of the polka idiom, number has added assets of spry vocalists, with Compus Kids, and Harry Bartlett. Later doubles for a choice vocal on the gamut "Bewitched," which also stacks up as well as a new dancer.

Hal McIntyre—"Bim Bam Boogie," "Spring in December" (Mc-G-M). The Latin-American slanted novelty is a surefire ear-perker-upper. It's sizzling instrumental mixed with snappy lyric twisting by Johnny Turnbull and Betty Polka. It's a real one, and the sweet side, with Frankie Lester chiming in for the verses. An ingratiating pair of items.

Platter Pointers

Fredde Slack (Capitol) ticks off a nifty with "Ooh, Ooh, Baby," a novelty that spotlights the famous Charlotte Blackburn on the lyric. Julia Lee, also a specialist, takes "That's What I Like" (Capitol). Her high rise, here like the one on the record, is "Crazy World," is deftly mixed double-entendre. Ray McWhorter—"Payday Fols," "Hopeless" (Dance) each pack that "polka" magnet. "Harmonies" (Universal) cook up a brilliant mixture of symphonic humor via Ritz. Fire Dances" and all do well by "Dardanelle." Sumner Trio (Capitol) compound something different with a piece of ivory-strumming talent of the Latin-American sort. Disk is heavy for solid reception. Combined with a flashy technique is a superb tonal quality. Both combine to make "The Best of the Best" (Capitol) a performance, the edge on excitement goes to the "Boogie" number. A must for jockey.

Nelle Lutch—"He Sends Me," "Come On and Get It, Honey" (Capitol). "Send" is Miss Lutch at her best, with the fast and irresistible mood never wavering from the slow. However, reverse sparkles with the Lutch fair for the double-entendre. This one may be ambitious for the airwaves.

Jack Jorgens—"Pretty Eyes," "Pecan Blues" (Columbia). Jack Eaton's vocal on "Eyes" and the song tag this group has been a candidate for the jukes. Traveled western, from the score of Disney's "Melody Time" is polished off in fitting style by a male ensemble.

Paul Russell—"Blue Shadows on the Trail," "Love of My Life" (Capitol). Russell captures the mood of "Love of My Life" from the new Disney work, and molds it into a potent bid for bestseller recognition. Backed by a Western and a girl group, Russell touches it up with fine vocal coloration. His version of "Love of My Life" is not an also-ran.

Sam Crosby—"It's Got to Be," "You're My Everything" (Bulle). His first etching in five years, the younger Crosby makes as though he's moved in on a click with "Got." Catchy quality derives from a daffy design. "It's Got to Be" mold boogie beats of a peregrinating piano. Contributing helpfully are Sam Gray and the Dixie Club. Flipover standard registers as just one of those things.

Margaret Winig—"Please Don't Kiss Me," "April Showers" (Capitol). "Kiss" from Columbia's "The Lady from Truro" is handled with her usual delicate sensitivity, but is nowhere approaches the best work maintained in the reissue on the other side.

Buddy Clark—"Blue Shadows on the Trail," "Melody Time" (Columbia). Slick projection on either count "Trail" moves along a high level of mood delineation, with Mitchell Ayres delivering a distinctive background, while the theme song from the Disney film is spot on with an infectious verve. Altogether topgrade stuff for performance and counter.

The Ravens—"Searching for

Early Bird

Cleveland, April 20. Some people work for coffee and dough, but there's contact man for a bunch of little-known record labels in this town who makes java and sinners work for him. Plans on early morning jockey work on early morning jockey programs simply by showing up with a load of hot coffee and a bag of dough. Most of these programs are of the "request" kind and when the phone calls for the jocks slip in the plugger's platters.

It isn't the coffee that gets the jocks but rather a sort of magic call for the jocks slip must get up before dawn to make a buck.

Vita Seeks Legal Aid To Prevent Sale Of Assets in Disk Form

Chicago, April 20. Vitacoustic Records, which for the past three months has been operating under Chapter 11 of the federal bankruptcy laws, last week requested in Chi federal district court to prohibit sale of any of its disks by Perfection Plastic Co., Los Angeles. Perfection, platter's western distributor, is holding \$4,000 Vita disks as security against debt of \$14,500. Action was result of Perfection's sale of 1,500 records to James Martin, Chi indie distrib.

Platters were sold at less than regular market price, and Vita claims sale was made without its consent. It's further contended in the petition that such sales interfere with Vita's normal business operation and prevent fair distribution of assets to other creditors. Supply of 1,600 records, shipped last week to Martin from the Coast, is in hands of the Long Transportation, awaiting Martin's return from out-of-town.

Martin denied Monday (19) receiving any disks from Perfection. Martin says he was contacted some time ago by Larry H. Mead, president of Perfection, who offered to do the disks. Mead explained his firm had sent the records to Chord disc store, where they were held in delivery. Martin agreed to the purchase, but when he attempted to take the shipment for \$60 C.O.D., he was told that Vita had stopped delivery.

Disk Jockey Reviews

PAUL BUNYAN, JR.
Mon thru Fri.
Gaylack Products
KKA, Seattle

This new show uses a mythical character as head man. Curt Roberts, who writes the script and does the show, shows to the character of Paul Bunyan, Jr. for the slant. Emphasis is more on the tall tales that Junior tells about his papay, sometimes with the aid of other second and third generation Bunyan characters (Ichabod Inskalger, an old Johnny Inskalger, Sam Southe, son of Sourdough Sam, etc.), than on records used, but music is still major part of the program.

Roberts does a swell job in his role, and tie-in with Bunyan tradition this area should be a listener-catching idea. Gimnick used prize contest is Paul Jr.'s search for his famous papay, with best ideas on where legendary elder is now, receiving awards. Platters are all the bright side, ranging from "Sabre Dance" to "My Her Down Again," with a touch of novelty tunes. Script is nicely tailored for cues and bridges to introduce numbers, and many stories are fun and amusing.

COLLEGIATE PARTY
With Joe Mulvihill, guests
Producer: Lawson Deming
Class Music, Sat., 11:15 a.m.
Sustaining
WTAM, Cleveland

An attempt to corral the collegiate listening audience on Saturday night caused WTAM's "Collegiate Party." Student representatives at least five colleges are lined up for a Saturday night session by Cleveland's Penn College, but for the occasion. Topics of discussion are arranged and changed each week, and the schedule of participating. Joe Mulvihill serves as moderator, and keeps the disks twirling.

It's a good show except when the discourse takes more time than the record. The program has a tendency to drift off on diverse subjects—fraternities, extra-curricular activities, and college boys in general—show loses its balance and becomes a free-for-all, verbose, and uninteresting. Except for a few stances, Mulvihill has been able to check back in favor of the shellacs.

Show presents a novel method in broadcast music. It's a good one, for the foreground without resorting to the usual forums, radio lectures, etc. With the bugs in the air, the show should develop into one of the better local public service projects on the air.

TURNABLE TERRACE
With Ray Dorsey
Mon thru Fri.
Participating
WBZ, Boston

Ray Dorsey, on his regular Saturday morning stam, introduced a new gimmick recently when he presented his seven-year-old daughter, a 12-year-old show.

Part way through Dorsey's stanza, the youngster takes over and introduces the "bug" record. She seems to enjoy the chore, and when introducing "Puss in Boots" said "I'm a literary cat, but her father for some 'loof' for ap-pearances." The "bug" record is "Puss in Boots."

Rest of stanza is taken over in standard fashion with Dorsey working on the "bug" record. Professional background stands out good stead giving out with bits of "Puss in Boots" and "Puss in Boots" the talk. At shows which he learned toward vocalists but managed to get a "bug" record.

Dorsey works a similar show on WBZ Monday through Friday at 10:00 p.m. The Music Shop program in which he sings and MC's.

THE SONG SHOP
With Gary Stevens
Participating
Class Music, Sat., 11:15 a.m.
Sustaining
WTAM, Albany

Stevens, until recently singer with Tex Beneke's orchestra and one of the vocalists for the "Puss in Boots," is on his first disc-spinning assignment for WTAM. (He married the local girl, a "bug" record, but his duties are evident, but he needs time to develop them.)

Stevens was unceremonious and strange to the ad-lib talk. Voice tended to be a bit flat and hard, but who has the time to hit a kid, and he was not. Best item perhaps on show caught Stevens in a playing in a "bug" record, of several old Dorsey et al. records (from a group of 5,000).

Stevens' local girl band dug them up out of his collection and talked knowingly about them. "You're Hot" record in which Stevens plays record on which he chirped, is also good. Might be wise for the disc jockey to have an engaging personality, to do a little singing with skimmers. Could give him more of the ad-lib talk, but Stevens drew more on his hand background, for number comments, Stevens has not yet mastered the knack of recording commercials or messages. Jaco.

A GREAT DAY FOR MUSIC
With Franklin MacCormack
Mon thru Fri., 9-10 a.m.
MARSHALL FIELD & CO.
WGL, Chicago

(Schwimmer & Scott)
Franklin MacCormack, widely known as "Your Host" for "spirational" items and ripe poetry, injects the same schmalz into his show. He has an assumed record of which is okay for sellers trailing Mon via the record route. Show follows a pattern of "bug" record, and should have a large portion of that audience.

Line-up of pops and standards is interrupted by time and of the class merchandise plugged in Marshall Fields' black-and-white. MacCormack's sentimental special, "The Christmas Song," is the Past, a Thought for Today, and stray bits of poetry. As a blend of platitudes and platters, it's really done.

Well-connected commercials hit the program. MacCormack, of the class merchandise plugged in Marshall Fields' black-and-white. MacCormack's sentimental special, "The Christmas Song," is the Past, a Thought for Today, and stray bits of poetry. As a blend of platitudes and platters, it's really done.

Gordon Jenkins, Inc. chartered as a music publishing house in New York. Capital stock of 20 shares, no par value. By C. S. Jenkins and George H. Bell, N. Y.

VARIETY Best Sellers on Coin-Machines Week of April 17

1. NOW IS THE HOUR (12) (Leeds) Grace Fields...London
Bing Crosby...Decca
2. YOU CAN'T BE TRUE DEAR (8) (Bihmore) Jerry Wayne...K. Griffin
King...Decca
3. NATURE BOY (1) (Burke-VII) Peggy Lee...Capitol
Peggy Lee...Capitol
4. MANANA (1) (Barbour-Leeds) Mills Bros...Decca
Vaughn Monroe...Victor
5. MATINEE (3) (Morris) Buddy Clark...Columbia
Dick Haymes...Decca
6. LITTLE WHITE LIES (6) (BVC) Bing Crosby...Decca
Frank Sinatra...Columbia
7. BUT BEAUTIFUL (6) (Burke-VII) Francis Craig...Bulle
Bing Crosby...Decca
8. BEG YOUR PARDON (3) (Robbins) Woody Herman...Columbia
Freddie Martin...Victor
9. SABRE DANCE (3) (Leeds) Art Mooney...Mc-G-M
Upsturn String Band...Mercury
10. FOUR LEAF CLOVER (13) (Remick)

Coming Up

- TERESA (Duchess) (Andrews Sis-Haymes)...Decca
Vic Damone...Mercury
Andrew Sisters...Decca
Van Horton...Continental
Andrew Sisters...Decca
Perko String Band...Palda
Jonny Lee Steele...Damon
Tex Beneke...Decca
Perry Como...Victor
Art Mooney...Mc-G-M
Luis Prima...Victor
Peggy Mercer...Capitol
Perry Como...Victor
Perry Como...Victor
Lory Clayton...Decca
Freddie Martin...Victor
Sammy Kaye...Victor
James Brown...Decca
Frankie Laine...Mercury
Art Mooney...Mc-G-M
Mulechays...Mc-G-M
- (Figures in parentheses indicate number of weeks song has been in the Top 10.)

On the Upbeat

New York

Louis Armstrong may go into Club Martingale, Wildwood, N. J., July 2 for four weeks; band hopes for New Orleans April 30 for Jazz Foundation show and broadcast, an annual affair. Jack Leno, 10, in United Music, widened to partner. In "Don't Be a Fool," Monica Daley, Frank Daley's wife, re-opening in Manhattan. In "Say It," Perry Como given a party last night prior to his leaving for Coast to do Metro's "Words and Music" film, based on lives of Rodgers and Hart. Stan Kenton refused bid to repeat this year with Carnegie Hall "Pops" series; other dates conflicted. Johnny Hodges and Three Blazers, in Los Angeles hospital after appendix op. RCA-Victor gave Vaughn Monroe gold disk marking 1,500,000 sale of "Ballerin' Bird." American Society of Composers, Authors and Publishers board met last week, urged by wild popping off one of its members.

Dreya activating Jay Dee Music, a Broadcast Music firm originally set up by Jim Bullett, head of Recording, Inc., to help organizing firm in N. Y. George Towne orchestra shifted to General Artists for five-year deal from April 1. Beale Street Boys compete on Arthur Godfrey's Chesterfield and on CBS April 22. Vocalists singing film week April 30. Music men getting flogging to Phil Spector, N. Y. City, for "Rocking for annual MPCE tea tourney." Ray Anthony orchestra into Paramount theatre June 2, with King Cole. Ralph Webberg in hospital in Princeton, N. J. Warren 10, a singer, died at Palm Beach. Thea Gilmore, a singer, died at a single. Vaughn Monroe performed for the Massachusetts House of Representatives with his band Thursday (19) and played Red Sox opening Monday at Fenway. Sam Kaye, Kansas City, died at Waldorf hotel, N. Y., pushed back to June 3 by

(deferred Capital theatre debut, now April 29.)

Chicago

Marty Hogan did show, originating from Ciro's, has been eliminated to allow WCLF testing time for conversion to 50,000 watts. Lina Burton, free lance spinner, has called "Letter to Mother," original production written with Jack Payne, his scripter, and "Deck of Cards," for Universal Records. Glingie Trio, led by Herbie Ellis, orchestra, deserting show biz in favor of modeling. Joe Venuti succeeds Raymond Scott (under) at Reg. Dept. April 23 for two weeks, preceding Cab Calloway. Sammy Kaye set for State-Lake theatre week of May 21. Eddie Heywood into Forest Park hotel, St. Louis, April 30. Budley Hines opens at Henry Grand Hotel, Atlanta, April 23. Illinois Federation of Music Clubs holds its annual meeting and pageant April 24, at highlight of Ill. Music Week.

Hollywood

Jimmy Dorsey's new orchestra includes Charlie Teagarden, trumpet; Ray Baudine, drums; Brad Gowans, trombone; Billie Holiday, sax; Conrad Gozzo, trumpet, and Bill Lawrence and Dotie O'Brien on vocals. Dorsey's orchestra joined on building his secret into a full blown 17 pieces. One of the most successful of the new bands, Dorsey's current group will be around for a while. William Morris agency is asking \$30,000 guaranteed against 60% of gross.

Kansas City

Traveling bands continue to flourish locally. The band due at Pla-Mor are Russ Morgan and Guy Lombardo. A. & N. Presentations, a band, is being built up by Vaughn Monroe and Sammy Kaye within a fortnight. Dee Pettit, a singer, is being built up by Vaughn Monroe and Sammy Kaye, marked five consecutive years at spot March 28.

Best British Sheet Sellers

(Week Ending April 15)

Tree in the Meadow... Connolly Near You... Wher's Your Kissin'... Feldman Secretaire of the Bells... Morris Under the Wire... Chappell Golden Earrings... Victoria Chloevanna... Morris Sweet Home... Bessie Smith Sweet Home... Kasserer Too Fat Polka... F. D. & H. Tell Me a Story... Dash The Old Paintman... F. D. & H. I'm a Water... F. D. & H. My Cousin Louella... Connolly Apple Blossom... Connolly Silver Wedding Waltz... Unit Make Everything... F. D. & H. Peg O' My Heart... Ascherberg And Mimi... Connolly South American... Connolly Coffee Song... Southern Girl That I Marry... Berlin

Illinois Jaquet Will Build to 17 Pieces As Others Keep Cutting

While most Negro masters have been cutting down their bands to ward toward reducing full-size orchestras to small combos of six to nine pieces, Louis Armstrong is building his secret into a full blown 17 pieces. One of the most successful of the new bands, Dorsey's current group will be around for a while. William Morris agency is asking \$30,000 guaranteed against 60% of gross.

Jaquet's arrangements are new busy writing versions of his current library for the bigger band as well as for the smaller. In the past year or so he has been the small combo in the Negro orchestra, which has drawn the most k. attention. Louis Armstrong and the currently ill Armstrong's current group will be around for a while. William Morris agency is asking \$30,000 guaranteed against 60% of gross.

ELLINGTON RECOVERED, REJOINS BAND FOR N.Y.

Duke Ellington rejoins his band on Wednesday night at the Paramount theatre. New York. Leader is completely recovered from a cold which he had contracted on his several weeks ago at Harkness Pavilion, N. Y. At the time he was stricken, Duke was playing the Apollo theatre, N. Y.

Ellington may go to England in June as a single, the only way he could enter that country due to his wife's being in a conflict against U. S. hands. If a deal that has been on the fire for a couple of weeks is completed, Ellington will play concerts and a theatre date in London, with only a Johnny singer.

Hotel Stages Contest To Set Summer Band

Columbus, April 20. More than 15 local bands competing in a contest which will determine which will play the Iolantra, Desher-Wallick hotel this summer. In the contest, the bands were selected to play finals in the Room one night each, 9 to 10 p.m., starting Monday (19).

Winner will be selected by vote cast by patrons. Auditions for finalists were limited to 15 minutes each.

'Kid' Ory Heads East For Carnegie, N. Y., April 30

Chicago, April 20. Edward "Kid" Ory's jazz group is set for its first eastern appearance, under the sponsorship of John Schenk, at Carnegie Hall, New York, April 30. Ory's group, following Max Baer, Ory, currently completing a west coast tour, was featured in the picture "New Orleans" and filmed the jazz sound for "Crossfire."

Band Reviews

LOUIS PRIMA ORCH (17)

With Florida Keyes Meadowbrook, Cedar Grove, N. J. There isn't anything that succeeds where Louis Prima was a bandman long before his recordings boosted him into the charmed circle of boxoffice bandmen, the confidence generated by the click of his anils, vocally and otherwise, has made him a really popular stop. He would not stop to finish of every set. And there he is, a leader who approach his ability.

Prima is such a personality up front that for the past few years he succeeded in covering up one of the most painful bands ever to draw a big-league salary. Fortunately, that pain has been exposed to a great extent. He has gradually rebuilt his four-trumpet, three-trombone, five-sax, five-drums group to the point where it's now fairly good. And, more importantly, it seems to enjoy work with him. There's spirit, a commodity that too few name bands today possess. The quantity of music he is transmitted to dancers and listeners, Prima's outfit generates a real desire to react and react.

Prima has wisely strayed a bit from the Italian angle that precipitated his trip to New York. His arrangements still lean heavily toward the novelty, but they're not restricted, which means wide appeal and a gradual erasing of buying angle that tended to curb his attraction all over the country. At the moment, his top song is "Thousand Islands," done by the bandmen chosen to be his vocal. It's a stand-out, but there are others in his library that even surpass it.

Prima now has Florida Keyes on vocals. She's new and uncertain over her material, but she's a soloist and in due with him. She shows excellent promise, however. Wood.

TED STEELE ORCH Essex House, N. Y.

Ted Steele is currently one of the busiest bands in show business with a 15-hour weekly schedule on WIMA, N. Y., and a nightly bawling at this swank room in Essex House. Ted Steele's booking was smart prompt to cash in on a w.k. radio name in order to hype the dance-and-drink trade. In any case, Steele's orch makes a solid impression at this spot, which caters to sweet-music devotees.

A large size for its type, Steele's orchestra is made up of three, one trumpet, three on rhythms plus occasional pianists and a double bass. Steele says of this group, not so much on the strength of the music but on the geniality of his own personality.

He also packs a pleasant crooning voice that he uses to good advantage on pop and novelty tunes.

Orch sticks to simple arrangements for the who, where, there, its depth of instrumentation, manages to dish up a more listenable and varied brand of music than most "society" bands. Waltzes and rhotoms predominate with frequent switches into Rhumba rhythms. Orch also has a solid asset in the unblurred trumpet player for the who, where, there, firm tones in his solo parts. Typical of this master's general style, uses a mute all the time.

CLYDE MCCOY ORCH (16)

With Billie Jean Bennett, Don Reynolds, McMenahotel, K. C. Clyde McCoy, longtime fave here, accounts for his big being up noticeably in the Grill, more so than the other recent names in this Kansas City (Mo.) high spot.

McCoy's draw is his corn rendition. There's plenty of music in this crew to back him up, however, albeit heavily on the brass and drums, including the band leader's, three trombones, five reeds, regulation four rhythm combo and the other recent names in this Kansas City (Mo.) high spot.

In a vocal way, crew features Billie Jean Bennett, last of the Bennett's. There's plenty of music in this crew to back him up, however, albeit heavily on the brass and drums, including the band leader's, three trombones, five reeds, regulation four rhythm combo and the other recent names in this Kansas City (Mo.) high spot.

Outfit is in for a month, one of the longer sessions here recently.

4 UPPED TO VEEPEES OF DECCA DISTRIBUTION

Decca's new idea of establishing eight "super" distribution points throughout the country to replace 11 current, smaller ones caused the promotion of four distribr cases last week. The four promoted from divisional managers to veepees of Decca Distributing. They are L. C. Sullivan, J. J. McCormick, Sellman C. Schulz and A. E. Simpson.

Decca's idea on the super bawling is to replace the complete inventory of the company's available disks as a means of hastening delivery on orders for "catalog" material, orders for which weren't being filled during the war and for some time after.

Bands at Hotel B.C.'s

Band	Address	Weeks	Start	End	Cost
Emil Coleman	Waldorf (400)	82	28	2,150	62,575
Dick Henderson	Peninsula (400)	81	28	2,150	62,575
Shep Fields	New Yorker (400)	81	28	1,275	19,075
Johnny Pappalardo	Lexington (300)	81	28	750	80,075
Benjamin Wall	Bowling Green (400)	81	28	1,250	80,075
Ruddy Moreau	Commodore (400)	81	28	4	775
Don Richards-Robt. Lamour	at Waldorf; Ice Show at New Yorker				

Chicago

Skinney Ennis Empire Room, Palmer House; 550; \$3.50 min.-\$1 cover. Over 8,000 tobacco men, convening on premises, sparked room to 3,000. Shep Fields (College Inn, Sherman; 650; \$2-\$3.50 min.). Spattering of conventions during week, equalled fair 3,800. Kay Starr on boards. Chuck Foster (Boulevard Room; Stevens; 650; \$3.50 min.-\$1 cover). Ice Show at New Yorker. Ray Morton (Mayfair Room, Blackstone; 300; \$3.50 min.-\$1 cover). Lucienne Boycar could small 1,600.

Los Angeles

Guy Lombardo (Ambassador; 900; \$1.50-\$2). Excellent opening week; 4,700 tabs. Jan Garber (Biltmore; 800; \$1-\$1.50). Good 4,500 covers. Two private parties during week.

Location Jobs, Not in Hotels

(CHICAGO) Marty Gould (Czar Parer; 800; \$1.50-\$2). Repeat last week's 3,400. Edwy Howard (Aragon; \$1-\$1.15 adn.). Continues to bring in huge 17,000. Kay Kassel (Blackhawk; 500; \$2.50 min.). Biz here as uncertain as weather. Jumped to 2,000. Teddy Phillips (Trionan; \$1-\$1.15 adn.). Second week chalked up night 16,400.

(LOS ANGELES)

Charlie Spivak (Palladium B, Hollywood 5th wk.). Poor 8,900 calls, due

Songs with Largest Radio Audience

The top 31 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of April 9-April 15, 1943	
All Dressed Up With a Broken Heart	Marks
Baby Face	Harmon
Big Boy Pardon	Robbins
Break Bread From Brazil—'Angel in the Wings'	Robbins
But Beautiful—"Road to Rio"	Robbins
Cincinnati	Robbins
Dickie-Bird Song—"3 Darling Daughters"	Robbins
Don't Leave This World Alone	Robbins
Heavenly Heart—"Inside USA"	Robbins
Henry Vag Love—"Cahoon"	Robbins
I Wish I Knew Better	Robbins
I'm Looking Over a Four Leaf Clover	Robbins
Lao Lao Lolo Bili Bolero	Robbins
Little White Lie	Robbins
Mama	Robbins
My Girl I Miss One More	Robbins
Now Is the Hour	Robbins
Look Look There, Ain't She Pretty	Robbins
Plainsville	Robbins
Sake Dance	Robbins
Tell Me a Story	Robbins
Thoroughfare	Robbins
Toodle Oo Do	Robbins
What'll I Do	Robbins
When You're Smiling	Robbins
Worry, Worry, Worry	Robbins
You Turned the Tables On Me	Robbins
You're Not Meant For Me—"You Were Meant"	Robbins

The remaining 18 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Bye Bye Blackbird	Remick
Foot That I Am	Remick
For Every Man There's a Woman	Remick
Golden Earrings—"Golden Earrings"	Remick
Heartbreaker	Remick
I May Be Wrong	Remick
I'd Give a Million Dollars	Remick
I'll Never Say I Love You	Remick
I've Only Ourselves to Blame	Remick
Love Is So Tiring	Remick
Mary Lou	Remick
Matinee	Remick
Oh Baby Doll	Remick
Saturday Date	Remick
Sat. Night Central Park—"Make Mine Manhattan"	Remick
Serenade of the Stars	Remick
Stars Will Remember	Remick
What Do I Have to Do—"Are You With It"	Remick
What's Good About Goodbye—"Cahoon"	Remick

Legit Musical. † Filmmusical.

PRE-BAN RECORDINGS

STILL SHOWING UP

Pre-disk ban recordings, independently made by various bandleaders and singers, often with the financial backing of music publishers, are still showing up. Atlantic Records, a new outfit, will begin releasing the first of 10 sides made by Boyd Raeburn's orchestra before the ban. First pairing of "Trouble in a Man" and "How High the Moon?" will be marketed this week.

Atlantic made its deal for the disks directly with Raeburn, who's handled by Willard Alexander.

United Artists Diskery

To Be Sold Piece-Meal

Hollywood, April 20.

United Artist Record Co., which went into bankruptcy, will be sold piece-meal. No take-out can be found to get the company rolling again. UA's assets are listed at \$125,000 but liabilities have not been determined as artists and publishers royalties have not yet been tabulated.

Record pressing and milling plants will be put up for sale; there are no buyers for these two plants, they will be disassembled and sold as individual units.

Nice Racket

Chicago, April 20.
Chicago's borg consorts are beginning to squawk about pressure from a bandleader currently on long run in town, who holds weekly boiler sessions in his apartment (with boys providing their own liquor, food, etc.) for \$50 "house" tap per session. Each week five pluggers are "in" and to get together with less than 50 pluggers in town, the \$50 bite every six weeks is a pretty big bite out of expense accounts.

COL RECORDS TO SPEND 50G FOR CONVENTION

Columbia Records will again spend more than \$50,000 this year to underwrite the cost of its second annual convention, to be held in Atlantic City, June 21-22. Company will entertain a total of 70 distributors and salesmen, paying all their expenses.

More than 300 rooms have been reserved at the resort's Ambassador hotel, which will also be the scene of entertainments staged by Columbia recording artists. Last year, at the company's first convention, in Cincinnati, Col. paid transportation of various label names to show off before its sales force. What artists will be used is not yet known.

Next year's convention is likely to be held in Los Angeles.

Larry Barnet in N. Y.

After Coast Rescue

Larry Barnet, overall head of Music Corp. of America's band division, got into New York Sunday (18) on his first trip east since his illness of last December. Barnet will remain east indefinitely, but Colman Dugan, who has been heading the agency's N. Y. band department since Barnet became ill, will continue in that capacity as well as supervising theatre bookings of acts and bands.

Though Barnet's home is in California, he will spend 75% of his time in N. Y., coordinating the band divisions of the various MCA branches. He said at the moment involved with certain expansion plans being developed by the agency.

Barnet came down with pneumonia during a stay east last December and was in a N. Y. hospital for weeks. When released, he went west for a rest.

Mercury to Market Disks

By McCoy in Buy-out

Kansas City, April 20.
Mercury Records will market a group of Clyde McCoy masters originally made by the bandleader for Vogue Records, Detroit subsidiary of Seaway Industries, tied up for months in legal trouble. McCoy bought the masters from Vogue and worked out a deal with Mercury's Jim Hilliard. Art Mooney did the same thing weeks back, and his recovered tunes probably will come out on M-G-M disks. Five of the sides McCoy got back from Vogue have hit the market. They are "Sugar Blues," "The Coy to Attention," and "Way Down Yonder in New Orleans."

Artie Shaws Split

Artie Shaw and his wife, Kathleen Winsor, author of "Forever Amber," have parted after two years of marriage. No divorce details have been arrived at. She's Shaw's fourth spouse. Shaw, meanwhile, has been around New York renewing old acquaintances. He has no plans to get back into the band life. He has been writing a book.

Pluggers' Theatre Party

Music Publishers' Contact Employees' annual get-together will again this year take the form of a show. Performance of "Inside U.S.A." has been booked out for the evening of May 20. Organization's annual raffish profits of which go into benefit fund, along with the take from the affair, journal, etc., will this year involve six television sets. Ads for the Journal have already secured the \$13,250 mark, all secured by Bob Miller, MPEC president.

Fish-Day Jazz Bashes At Jersey Spot Oil B.O.

Under the joint operation of promoters John Andrew and Jack Crystal, jam sessions have been transplanted from the intimate rooms of Greenwich Village and W. 52nd St. to the 2,000 capacity Rustic Cabin, Englewood Cliffs, New Jersey, roadside spot. Motivating the policy switch for the large ballroom is Andrew's idea and hope that the size of the Jersey place, per se, will result in bigger grosses than possible at small spots in New York.

Run every Friday night (they tend of two weeks ago) business so far is described as "promising." When caught (9) trade could best be termed as small. He said disk jocks such as Ted Lawrence and Fred Robbins had helped with plugs. Personnel for last Friday's jamming included Max Kaminsky, trumpet; Ernie Caceres, clarinet; Morton Herson, tenor sax; Benny Morton, trombone; Jack Russell, piano; Walter Page, bass, and Cliff Leeman, drums.

An alternating group comprised Tony Parenti, clarinet; Dick Cary, piano, Art Trappier, drums; Hot Lips Page, trumpet; Bill Mott, trumpet, and Bobby Hackett, trumpet. As a sop to the dancers a quartet toured down its "live" for a few sets in the "I Surrender Dear" motif. But it was obvious that most payees came to be "seduced" by the assorted hot licks of the Messrs. Freeman, Hackett, et al.

Andrew and Crystal feel that they're on the right track. They also are scouting a site in Long Island for a similar venture. And about the middle of May they are sponsoring a group of some 14 men on a string of one-nighters through upstate New York and New England.

Boston Jam B.O. Hot

Boston, April 20.
Sunday afternoon jazz sessions are catching on big in the Hub, both in concert form in symphony or Jordan Hall or in the niteries. Jerry Gillespie is due soon at Symphony Hall, which boasts present them weekly but the smaller bistro work jam spreads every Sunday afternoon and they've been clicking big. Currently the Downtown with Saby Lewis, the Ken, the Savoy, and a spot in Lynn feature two-beat bands and catch a flock of connoisseurs. Feature top tier bands, among them Art Tatum, Slam Stewart and Charlie Parker. Admission prices range from \$10 to 10 up with drinks on top of that.

Recent addition to the niteries ranks here is the Zanzibar, opening this week. To feature Duke Kirk's orchestra with no minimum, no cover and no tax. Run by Dave Coleman, former manager of the Crawford house.

Pubs Exhibit at Det.

Music Educators Meet

Detroit, April 20.
Many pop music publishers have set up exhibits at the biennial meeting of the Music Educators' National Conference now underway here at the Masonic Temple. Four-day session ends Thursday (22).

Pointing up the concave are some unusual tieups between the pubs and record companies. Among such demonstrations jointly sponsored by the hookup with Victor, Columbia and the London labels to plug its semi-classic instrumental, "Fiddle Faddle."

Publishers represented at the gathering include best-selling Robbins, Felst, Miller, Warner Bros., Edwin H. Morris, Bregman, Vocco & Conn, Bourne, Chappell, Marks, Leeds, et al. Agenda will include a forum discussion of modern contemporary music.

Art Mooney Sliced

Art Mooney underwent an emergency appendectomy last week at Jewish Memorial Hospital, Cleveland. Maestro was playing the RKO Palace at the time he was stricken between shows. He's in good shape. His absence from the theatre, however, will undoubtedly call for a revision of his financial deal with the theatre.

While Mooney was being sliced, however, he got good news in the form of a check for \$33,000, representing royalties on his RKO disk hit, "Four-Leaf Clover."

W. C. EVANS JOINS

BMI DIRECTORATE

Walter C. Evans, president of Westinghouse Stations, Inc., and vicepres of Western Electric, joined the Broadcast Music, Inc., board of directors last week. Evans, along with Jerome Hollister, owner of KBOI, Boulder City, Colo., and part-owner of other western outlets. Additional bringer the BMI board up to 14 and provide representation on the board for some time. Evans must set up since the end of the war.

Board met in New York also outlined a new BMI television service department which is established immediately. Use of BMI music for television does not call for separate licensing arrangement; it's all included in regular AM and FM broadcast permit.

BMI board also renewed the contract of Julie Stern, professional manager of the organization's song-publishing branch. Her initial, one-year deal has three months to go.

Totem Pole Uncertain

On Summer Name Policy

Auburndale, Mass., April 20.
Totem Pole ballroom here at the moment has no plans to go into its usual summer name band policy. Until there's cause for change, the spot, operated by Roy Gill, will maintain its current Friday and Saturday evening operation with Al Donahue's orchestra. It will extend dance nights to Wednesday later this month, however.

Gill a few weeks ago had a deal cooking with Dick Jurgens orchestra, now at the Pennsylvania hotel, New York, but it fell through. He's said to have offered Jurgens a very lucrative arrangement, which the maestro rejected. Later Jurgens reconsidered, but then Gill thought better of his original offer and dropped negotiations.

Tobias, Baer, DeRose, Simon Bow Tele Act

Songwriters got into the television picture for the first time last week when an act comprised of Tobias, Baer, DeRose, and Simon performed at the preem New York (Winter Garden) of Universal-International's "Are You With It?" film. DeRose built as a few Bow Bond show, with numerous guest acts televised by WCBZ.

Songwriters act, though not always including specifically the names who got onto tele for the first time, has been in action for years. During the war consistently did hospital shows, etc.

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1946—TO EACH HIS OWN

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(All Fully Recorded)

DREAM GIRL

Title Song from the Paramount Picture

MY OWN TRUE LOVE

Title Song from the Paramount Picture

BUTTONS AND BOWS

Sung by Bob Hope to Jane Russell in the Paramount Picture, "The Paleface"

Specialties

DRUNK WITH LOVE

For Betty Hutton in "Dream Girl"

PLEASE PUT OUT THE LIGHT

For Veronica Lake and Barry Fitzgerald in "The Salted Sisters"

LARAMIE

For Robert Preston in "Whispering Smith"

MEETCHA 'ROUND THE CORNER

For Iris Adlin in "The Paleface"

Around the Corner

Songs for the Paramount Musical

"ISN'T IT ROMANTIC?"

Five Songs Written for Veronica Lake, Mary Hatcher, Mona Freeman, Billy De Wolfe, Fred Bailey, Patric Knowles, Richard Webb, and the Gang

Songs for the Paramount Picture

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Two Songs Written for Bob Hope and Lucille Ball

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Inside Orchestras—Music

Lack of a general manager at the American Society of Composers, Authors and Publishers adds a minimum of \$150,000 annually to the Society's overall income, therefore increasing the distributable money. It's estimated that John G. Paine, who died last summer and whose general manager spot hasn't been filled, cost the organization that much in salary and expenses. He did a considerable amount of goodwill entertaining, etc.

ASCAP topplers apparently have taken the financial angle into consideration during all the conversation of replacing Paine. His duties within the Society, after his death, were split among four Society executives who were already on the payroll. It's unlikely anyone will be appointed in the future who would take over the exact duties Paine fulfilled. If anyone else is brought in, it will be mainly to do a public relations job in Washington, etc.

Election of Jack Robbins to the ASCAP board is a bit of a Tin Pan Alley Apley, but, behind the general brittleness of a congenitally unadaptable industry, there is evidenced genuine sentiment by this election. To the intra-trade bunch it is well known that Robbins, as an individual, could bring nothing to any publishers bloc on the board. Since leaving the Robbins-Felst-Miller dynasty, which he built and later sold out to Metro for \$673,000, he now operates as J. J. Robbins & Sons, hence can bring no copyright influence to the board, nor is there any tieup with a picture company, etc. Furthermore, Robbins' fanaticism is well-known because he has been an outspoken and even undiplomatic critic of his fellow music men. None the less he was elected because, fundamentally, he was loyal to ASCAP and its traditions, having been so reared, even though BMI made him offers after the Metro takeover of his firms.

Ralph Weinberg, Bluefield, W. Va., one-night promoter, who operates throughout the south, is finally convinced that Stan Kenton has a specific reason for desiring all concert dates, no dancing. Before buying Kenton for a recent string of bookings, Weinberg insisted that they be for dancing. General Artists Corp.; Kenton and Carlos Gasset, his manager, insisted they be concerts. Weinberg stood pat. No dancing, no Kenton. So dance dates were set.

When Kenton came through Weinberg noted that at every dance more than 90% of his customers stood around the bandstand while the rest he yelled. He'll get Kenton again in October for another series, but this time they'll be concerts. Weinberg's original contention was that his territory didn't go for concerts and that he wasn't going to chance red ink. Kenton went into the black on every date.

New York bandmen have been watching with interest the metamorphosis of the N. Y. Edison hotel's Green Room from a sweet band spot to a more or less jazz haven. For the past few years, the Edison has used what's termed "mickey-mouse" combos, and biz was never more than fair. Several weeks ago, Irvin Kramer, now booking the room, brought in Alvy West's combo, "a musicians band," and he has perked to the point where it's claimed to be about 40% higher than the same period last spring. West has had only a Columbia album of risks to influence public interest, although there has been considerable trade interest in his group.

Music reference book tagged "A Dictionary of Musical Themes," by Harold Barlow and Sam Morgenstern, hits the stands April 28 under the Crown Publishers' imprint. Containing some 10,000 musical themes of all important instrumental music from more than 250 composers over a several hundred year period, the volume also is equipped with a notation index. Latter device aids the reader in ferreting out the origin and names of melodies for which he knows the music but can't recall their antecedents.

Confusion due to pressure of deadline resulted in elimination of reference to Columbia Records in the Modernaires ad which appeared in March 31 VARIETY. The Modernaires, exclusive Columbia recording artists, have a new album scheduled for release soon.

Decca Headliners



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A Double Winner!

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WHAT DO I HAVE TO DO

(To Make You Love Me)

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(ARE YOU WITH IT?) No. 24405

Growing BIGGER all the time...

LITTLE WHITE LIES

coupled with
TREASURE OF SIERRA MADRE

(From Warner Bros. Picture.
"TREASURE OF SIERRA MADRE" No. 24286)

GORDON JENKINS

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MAYBE YOU'LL BE THERE

DARK EYES

No. 24403

Don't Miss His Great Album,

"MANHATTAN TOWER"

Album No. 438



Canada's Maple Leaf Disk Spreads Out for First Time

Montreal, April 20. Maple Leaf Records, local label, last week achieved national Canadian distribution for the first time. Sold-By Radio and Music is handling release. Hereafter, disk sales in the dominion had been dominated by RCA-Victor, Decca and Columbia.

Intending to consolidate indie American labels into one name for Canada, Maple Leaf feels the plan is the only practical method of merchandising them above the border. Canadian market can't absorb the dozens of labels. The U. S. field can handle.

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Further Court Clarifying Necessary Or AGVA's 1st Convention Off

Unless another court decision is reached prior to May 7, the first convention in the history of the American Guild of Variety Artists will be postponed. Decision last week by Justice Samuel Null in New York supreme court finding either the Associated Artists and Artists of America or Matt Shelvey from expending union funds for any other purposes than the normal functioning of AGVA is seen as putting a damper on the May 7 convention.

AGVA attorneys were in a tiff with Justice Null Monday (19) in an attempt to get further clarification of the issue. The Justice is

(Continued on page 55)

Jane Russell Making Another Tour of Niteries

Jane Russell, screen actress, has been set for series of niteries days. She's packed for Borsalino's, Cleveland, starting May 31, and follows with the Copacabana, Pittsburgh, June 14.

Miss Russell previously played cafe date at the Latin Quarter, Miami Beach, which resulted in a tiff between the niteries and the American Guild of Variety Artists. Cafe management alleged Miss Russell broke her contract by appearing at a Miami Beach benefit party to opening at the cafe. Settlement was made by Music Corp. of America waiving contracts, and club paid off in full.

Saranac Lake

By Happy Newway

Saranac Lake, N. Y., April 20.

Harold Wood, Richmond, Va., theatre exec, in to bedside chat with his frau, Ruth Wood, who's having fifty clinic reports.

H. D. "Hank" Hearn, former Rogerite, floored with the flu and hospitalized at Charlotte, N. C.

Frank (RKO) Scheedel, ex-alumnus, reports he's back to work in the Big Town.

Joseph DeNicolo off to Vet's hospital, Summit, N. Y., for replacement of molars he lost while in the service.

Lillian (Par) Bergson, who is showing fine progress, thrilled by surprise visit from Jean Bergson, Stanley and Bert Klein last week.

Joseph Vaughey, formerly of the Shubert press department, back in circulation after a two-week seige of pneumonia.

Alice Barclay, ex-Rogerite, back to niteries work in N. Y. C.

Sig Mealy (Welsh, Mealy & Montrose) back into the infirmary fighting off recent cold.

Birthday greetings are in order to Isabelle Rook and Arthur Profit.

Goddie Burns in from New York City to visit her sister, Mable Burns, former legit actress.

Victor (LATSEB) Gamba, former Rogerite who is still taking the cure downtown, in for a checkup.

(Write to those who are ill.)

Palisades' 50th Anni Keys Price Counts This Year

By GEORGE GILBERT

With Palisades Amusement Park teeing off its Golden Jubilee on Saturday (19), general feeling among concessionaires and bookers is that "the price will be the alluring thing" for the upcoming season. Park's management stressed that point by noting that the emphasis will be placed on pulling more crowds for its assumed—that per capita spending will be less this year.

Owned for years by Joe and Nick Schenck, the Fort Lee (N.J.) amusement center was sold 13 years ago to the Bonstahl Bros. The latter have piloted the park with an aggressive ad and the theme of "Jug Bunch and Saturday's opening night business, despite the chilly weather, was a concrete illustration that showmanship still pays off.

Season's inaugural was highlighted with an hour's free show comprising George Paxton's band, actor Ed Begley, disc jockeys Paul Brenner and Jack Eigen, plus the AEP net's Maggi McNellis and Herb Sheldon among others. Comedian Joey Adams capably emceed the layout while the Four Vesses, an aerial act, registered aloft. Fact that most of the guests did little but rise and take a bow was good-naturedly overlooked by the payees who evidently didn't expect more in the first place.

Notwithstanding clear skies, the mercury touched a frosty 36 at the height of the evening's attendance. Paxton and his crew appeared in conventional suits for their stint on the band shell but later most of the less hardy tooters donned overcoats. In line with the cool blasts, a huge concession tagged "California Fortune" drew many customers, chiefly due to a sign conspicuously proclaiming, "Heated Inside."

Tour of the park's seven midland and 150 odd rides showed that prices came down favorably with the taps in effect last year and in some instances they're a little less. Roller coaster's bite is 30¢ including tax while majority of rides have a 20 to 25¢ admission bite. Crowd itself was a youthful one. Shortage of baby sitters was pointed up by a surprising number of young mothers pushing baby carriages about the midway despite the liveness of the hour.

Dusting the Attie

(For no other than nostalgic reasons these Palace bills will be reprinted periodically, as they originally appeared in VARIETY 25 years ago.)

PALACE, N. Y.

(April 19, 1923)

Business on the lower floor at the Palace, Monday night was just what it was in the Palace of the past and a solid sellout for the rest of the floor, with standees back of the stage. The Palace was a drawing until well after 11, due to encores for Hugo Riesenthal's symphony orchestra, and the evening of the turns went. It was a perfectly blended show, a delightful mixture of class and comedy that would please the most jaded vaudeville palate.

Santos & Hayes, programmed, were out. There would have been a slight confliction from their kid specialty with which they finish and the theme of "Jug Bunch and Knickerbocker" the youthful playlet of Lewis & Gordon, spotted in their position.

Julian Eltinge was also moved up to close the first half from opening her intermission with a plug spots with the Riesenthal orchestra. The musicians, led by Dr. Riesenthal, scored one of the best of the Palace in the past year from last week. The repertoire was changed slightly but the tune with the burning city effect and "The Parade of the Wooden Soldiers" were big a p p l e s. The six colored kids marching across the stage, to fall in heaps when the cap pilots of the musicians exploded, was a funny hit, but the repetition of it led by a white clown playing a hard was unnecessary and took the edge off.

The comedy hit went to Jack "Rube" Clifford, a western comic who is due to remain east indefinitely. His act is assisted by Russell Hird, formerly playing piano for dancers hereabouts. Hird handles the piano, but also does the act for Clifford's irresistibly funny deaf "rube" detective. The pair have a unique and original act. The pair crossfire that makes such an old piece of business as a deaf man misunderstanding his partner's answers as new as red shoes for women. As the house dick from the Pennsylvania Hotel he won all of the room keys. He responded to the tumult with a funny bit, imitating an old fashioned phonograph, using one of his removable celluloid cuffs for the horn. Another funny hit was his business to cross his aged knees. He gets more out of this than any of the numerous others that use it. It is a corking straight. The act is in for the east and should be in big demand. They were fifth.

Right at their heels for comedy honors were Murray & Oakland, second after intermission. One or two of their comedy sketches are familiar, as the dramatic voices and darkened stage opening, which reminds of Bennett & Richards, the former blackface team, but the act is routine and well within the scope for Murray's light travesty touch and Miss Oakland's attractive personality, voice and physical attributes to score. The Spanish number and old-fashioned song set were the highlights of an act that went all the way.

Sheldon, Ballentine & Hef, the closing act, achieved the almost impossible in holding their act. It's 10-1 that not a male left the house after getting a peek at Lucille Ballentine in her opening dance with the two boys. She was in long in the prettiest piece of limbs since Frankie Bailey. Later on in two sweet changes to costumes which so didn't clog up the perspective so much, Miss Ballentine showed a form that match those gams and an

ability to dance jazz, classical or on the tees that would carry her far if she were as plain as a mud fence. Lucille has everything from a change of pace to a hop on her fast one. Both of the boys are capable assistants. Sheldon is a versatile pianist, singer and dancing partner. Hef tells us all right Russian routine that looks flashy, but Lucille is the dar.

"The Clown Seal" opened and went as big as a snow shoe starter and the boys were in the ring. The animal is perfectly trained and directed by a superior showman in Ray G. Huling. Juggling, playing on musical instruments and changing a puddle dog every time the canine appeared were but a few of the seal's bag of tricks.

The Cling Iwa Trios, Orientals in native attire, danced nicely in the deuce spot with a routine of American pop songs harmonized pleasingly. One of the trio got over with a ballad delivered in a pleasing nasal tenor. Con.

Village Cafe Sold

Tony Collicott, who operated spots on 52d street, N. Y., at various times, has bought Don Julio's, Greenwich Village niteries.

Initial show under the new regime starts tomorrow (Thurs.), when the Village niteries of the Trio got over with a ballad delivered in a pleasing nasal tenor. Con.

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OUT OF THE HEAVENS... Every ONCE IN A WHILE... FALLS A STAR

Vine Scores Comedy Hit at Slapsy's

Billy Vine can easily capture a crown as one of the best entertainers ever appearing at Slapsy Maxie's or for that matter any other theater-restaurant and night club hereabouts. Nearly everything he does is good for laughs, much is quite remarkable in characterization and the climax of his act with waters and stogies, brought on as a sort of encore, is one of the most amazing diversions ever offered in modern times. Vine could have gone on for another hour with this particular phase. His act represents veritally at its best, and there are few if any even slightly suggestive references, or hints of vulgarity in the presentation in which he stars.

Los Angeles Times, April 7.

Vine Comedy First Rate

By Ernest Losada
WHEN THE AUDIENCE includes such comedians as Joe E. Lewis and Danny Thomas, you have a right to suspect that something pretty good is coming up in the show.

These suspicions turned out correct at Slapsy Maxie's Monday night when Billy Vine, hefty young comedian from New York, made his first coast appearance. Vine not only can hold the spotlight for a long time by himself, he keeps most of that time filled with first rate comedy. His concluding routine was one of the funniest and most entertaining seen at Slapsy's in years.

Proving that the audience deserved to meet all the staff there, he lined up waiters and bus boys on stage and had the audience roaring for a good quarter-hour. It's fairly plain that Vine rings in a couple of his own plants, but there's no doubt that the rest of them are legitimate and under Vine's coaching, include surprising talent. One offered a tap dance on plates and another showed he had a good ear for the comedians he's heard there.

Another fine bit by Vine is a takeoff on some of the newer comedians (including Lewis and Thomas), to show that the breed didn't end with vaudeville.

L. A. Examiner, April 8.

OPENING APRIL 28
4-WEEK ENGAGEMENT
SANFORD ADLER'S
EL RANCHO VEGAS
Las Vegas, Nevada



EDDIE SULLIVAN
saw the new hit
and he's got him
in his act.
HARRY RICHMAN
N.Y. JOURNAL

Oh that this kid's
act is. He was great
from start to end last
week.
WIMMY DURANER

He is a talent
and a comedian.
JOE E. LEWIS

When he was playing
in his act, he was
great. He was a
real star.
ALAN LADD

Why all the critics
are so sure you're
a star?
HARRY RICHMAN

Hollywood

By HEDDA HOPPER
Hollywood, April 12—

"I'll tell you," Twentieth Century Fox comedian, now at Slapsy Maxie's. They want to put him in some of the stories they had for Laird Crook.
Daily News, N. Y., April 12.

He's got a lot to be
proud of. He's got
a lot to be proud of.
JOE E. LEWIS

I'm going to play
in his act.
MURRAY CLOSE
GOPARADANA
Miami Beach

★ Stage review Billy Vine at Slapsy Maxie's

By MARIE MESMER

Billy Vine gets the laughs in "Yours-for Laughs," new revue which opened Monday night at Slapsy Maxie's. He gets them even if he has to call on the musicians, waiters, busboys and an attendant.

After giving several encores, Vine made an unprecedented "final" exit. He talked the waiters into the audience and invited each to contribute his talents to the show. Not only gifted in the art of serving, the boys exhibited unusual stage presence. One waiter performed a tap dance in an array of dinner plates, another sang and still another did an imitation of Danny Thomas. It was a hilarious innovation and it rolled the audience in the aisles, including this reviewer.

As part of the gag, Vine included in his act a stooge who is supposed to be an attendant from the gentlemen's room. His routine is unique and very amusing. In a monologue the comedian paid tribute to the comedians of the younger generation. Vine's question is who will be the Al Jolson of tomorrow, or the Middle Caesar? He cites (and imitates) a few of the genuine stage entertainers. On his list are Danny Thomas, Jackie Miles, Joe E. Lewis, Zero Mostel and the Lester Bros. It is a gracious skit and it may well be the bouquets he throws to his contemporaries may one day fall in his own lap.

Vine shows a tremendous insight into the meaning of comedy. He has his own stage business, mannerisms and unvarying charm.

Daily News, L. A., April 7.

A long time ago I
saw a hit.
JIMMY RITZ

Slapsy Maxie's, Hollywood

Comic Billy Vine registered with such impact opening night that he had to beg off after an hour on the floor. No performer since Danny Thomas has been able to hold ring-siders so completely here.

Vine in his first visit here, featured his original material made to measure to his talents. He is not the fast-patter type of gagster, relying instead on elaborately contrived routines and sketches. Opening with a drunk routine and satire on jeans, he ridiculed Jack Miles, Danny Thomas, Jerry Lester, Zero Mostel caricaturing Jack Miles, Danny Thomas, Jerry Lester, Zero Mostel and Joe E. Lewis. In call-back, Vine brings Slapsy's regular waiters to the floor for a session of horsplay, neatly weaving in hits by three plants.

Billboard, April 17.

Billy Vine Is Revue 'Hit'

By W. E. OLIVER

Memo to Slapsy Maxie's: Get out the circus baiting for you new star, Billy Vine. He's got almost everything that Danny Thomas had. And you know what he did for the night spot business.

Memo for cabaret patrons: Put Slapsy Maxie's on your must list. They opened a show Monday night that is the brightest thing in town since Danny Thomas closed.

It's not a big show. Three acts, all first caliber; but they keep your refreshingly diverted for more than an hour at each of the two acts.

With Comedian Billy Vine, Billy Mary Raye and Naidi, a pair of first class dancers, and Martini Hutton, Betty's sister, who makes a bright local bow as a cabaret entertainer.

SURPRISE HIT

Comedian Billy bursts on the local scene a surprise hit. He does sketches in dialogue, pantomime and monologue, with the same intelligent suggestion in characterization that hallmarks the Thomas routines.

He carries a suggestion of Bob Hope's affable wit but goes much broader than he.

Best of his routines is an impromptu saunter with Harry Richmond, in which he imitates in song and matter that character, as well as such wits as Joe E. Lewis, Zero Mostel and Thomas.

His closing number brings the house down—directly aided by a few plants. It is a stroke of genius for a novel finale.

Fort Life all the show.

Nite Life, April 10.

Jimmie Tarantino

Four months ago, I saw Billy Vine, the comic, working at the Hotel El Rancho Vegas, featured with Helen Vogel's. The following week, I wrote many nice adjectives about Billy's ability. I also told several club owners he had never played Hollywood and that he could be a big hit. Result, he opened at Slapsy Maxie's last year. Vine opens at the Hotel Rancho Vegas, April 28 for 4 Monday and Tuesday nights.

Personal Management

DAVE VINE

84-16 Lefferts Blvd., Kew Gardens, L. I., N. Y.
Phone—Virginia 7-8128

Chi B.O. Strong; Northern Reopens; 'John' 28G, Prince '8G, Boat' 39G

Chicago, April 20. Chicago legit scene was high-lighted by the reopening of the Great Northern, remodeled at an expenditure of \$500,000, into one of the finest legit houses in the country. Shuberts brought in "My Romance" backed with huge press campaign, all of which was paid for by the house. "Show Boat" continued strong at the b.o., as did "John Loves Mary" and "Sweet Prince."

Estimates for Last Week
"Burlesque," Selwyn (4th wk) (1,000; \$4.35). Fell off to \$15,000; closed May 1.

"John Loves Mary," Harris (10th wk) (1,000; \$3.71). Harris (sailing with the ship) with \$20,000. "My Romance" had a little. Studebaker (1st wk) (1,246; \$1.71). Critics threw the book at this one and it dropped to \$8,500.

"My Romance," Great Northern (500; \$4.35). Heavy attendance yesterday house opened with \$20,000.

"Show Boat," Shubert (7th wk) (2,100; \$4.40). Nearing the second week with smart \$35,000.

"Sweet Prince," Blackstone (2d wk) (1,358; \$4.40). Closed Saturday (17) with fine \$19,000.

Bergner 10G, 'Cleop' 28G, Hub

Boston, April 20. Two entries entered the double tonight (20). "High Button Shoes," with a sweet adventure, into the Opera House, on first trip to Hub. "The Survivors," Irwin Shaw play, not done here before, was brought into the theatre by the Harvard Dramatic Club for seven performances, first trip into the H.D.C. and second to Hub.

Ahead are the D'Oyly Carte Co. for the Shubert April 28 and "Anna Lucasta" at the Plymouth since Local Theatre theatre doing great with Shakespeare Festival currently.

Estimates for Last Week
"Blackouts and Closures," Shubert (1,700; \$4.20) (1st wk). Came in with a rep and local exit review. Last week \$25,000. Almost top at sea. Second and final week current, with capacity figured.

"Ruse de Monte Carlo," Opera House (1st wk) (1,000; \$4.20). Ham had any competition here all year and ran into money shows, doing a very estimated \$35,000 on eight performances.

"The Cup of Tremblin," Coliseum (2d wk) (1,500; \$3.90). Second week off to an estimated \$10,000. Show much improved but strongest is a tougher, the topic keeping a lot of biz away.

"Tropical Revue," Majestic (1st wk) (1,500; \$4.20). Katherine Dunham with well liked dance group, an estimated \$12,000, fairly good chance offering. Final week current.

LINTS 27G, 'OKLA.' 35G, 'ROOTS' 12½G, FRISCO

San Francisco, April 20. "O Mistress Mine," at the Geary, reviews to much to rally and rave review, to gross a \$12,000.

"Deep in the Heart of Texas," at the Curran in this week, did a net \$35,500. "The Road to Rio," at the Tivoli, is still building, and now up to \$12,500.

'Fraser' 5G in 4, N. H.

New Haven, April 20. Legit season is being hot with only two more shows definitely booked as of now. Last week's "Fraser" did a net \$12,000. Revival of "First Mrs. Fraser" at four-performance, last on three-day (15-17), \$3.60 pulled an approximate \$5.

This week brings back "Anna Lucasta" for a second appearance on "Sleepy Hollow" on three-day weekend season (29-31).

'Annie' Gets 52G in Cincy For Town's All-Time High

Cincinnati, April 20. "Annie Get Your Gun" held a record for an all-time Cincy high last week, hitting \$55,000 in the 2,500-seat Taft theatre at \$4.20 top. Previous record mark was \$48,000 in "Blackboard Jungle" of three visits here in the same house. 86th shows did capacity, but seats were high for "Annie," which drew rave notices.

Season's remaining bookings are for "Burlesque" in the 1,800-seat Cox for four days beginning May 1st at \$3.80 top, and "Carousell" in the 2,100-seat Emery auditorium week of May 10 at \$4.80 top, highest ticket ever for musical at this town.

HEAT HURTS L.A., 'SONS' \$5,400; 'THIEVES' \$2,000

Los Angeles, April 20. Sudden heatwave latter part of last week cut into local grosses to certain measure, causing a net affecting factor of Bill Elythe's production of "The Glass Menagerie." Elythe slumped to \$3,400, still down from its final frame at the City Coronet, for a three week total of \$10,200. Production had been running, garnered \$27,400 in four weeks and four days at Las Palmas before the move.

Last week's two entries were at opposite ends of the pole, political and financially. Myron Fagan's "Thieves Paradise," anti-Red play, "which lasted only six days earlier in the year, tried again at El Patio. Despite promised support from women's organizations, customers were few. Declaration," Actors' Lab production moved downtown to the Musart from the Lab workroom. "Thieves Paradise" was Fagan's career promptly hit a 90% figure and looked good for a run. "Thieves Paradise" was Fagan's career promptly hit a 90% figure and looked good for a run.

Estimates for Last Week
"All My Sons," Las Palmas (4th wk) (980; \$3). Heat hurt down to \$5,400, about 90% capacity.
"Blackouts of 1948," El Capitan (30th wk) (1,000; \$4.20). Nothing hurts this. Same \$17,000.
"Declaration," Actors' Lab (1st wk) (700; \$3). First night interest engendered by promise to "name names" of Reds petered out. Filled to miserable \$2,000, less than 25%.

"The Glass Menagerie," back at the Shubert-Lafayette, reported takings around \$10,000.

"The Student Prince" is playing at the Cass, while the Shubert house goes dark.

'Glass' 10G, Romance 15G; 'Biz' in Detroit Mild

Detroit, April 20. "My Romance" started on week and last week at the Cass, grossed \$15,000 last week, somewhat under first week's \$16,500.

"The Glass Menagerie," back at the Shubert-Lafayette, reported takings around \$10,000.

'Bride' 5G in 4, K.C.

Kansas City, April 20. "There Goes the Bride," with Gloria Swanson and Robert Alda, was a good mild in its first three day run at the Music Hall (15-17). Four performances, with \$3 top, drew \$11,500 in 4, INDPLS.

Cornelia Otis Skinner in "Lady Windermere's Fan" did a net of \$11,000 in four performances at the English (1,600 seat) April 15-17.

Play's Fine 22G, D.C.

Washington, April 20. "The Play" the Thimble Theatre Miller revival of Ferenc Molnar's work, did a fine \$22,000 in its Civil War setting at National Theatre, despite lukewarm reception by critics, interest here was high, mostly because of success of "Fanny" in cast. Show, final one in ATSGuld subscription season, was sold out.

"Red Mill" plays a return for a single week starting May 28. June Civil War "First Mrs. Fraser" follows May 3.

'Inside U.S.A.' 47G, 'Harvey' \$22,500, 'Hold' 20G, Philly

Philadelphia, April 20. Once again it was "Inside U.S.A.," which is the current spotlight last week and once again, also, it was "Harvey" that registered a net of \$22,500, a record for the week's new newcomer—"Hold It," musical troupe, here after two weeks. "Harvey" was a good, but by no means rave notices and apparently this tuner which has certain measure of success, stand the "U.S.A." competition.

Walnut relinquished this week (19) with a net of \$10,000. Revival of "First Mrs. Fraser" which only stays a week, making house again dark last week. "Harvey" is following the four walloping weeks of "U.S.A.," the Shubert has Katherine Dunham's "Tropical Revue" in for one week only. May 3, however, will see plenty of activity with "Fanny" and "The Student Prince" at the Forrest, and "Sleepy Hollow" at the Walnut May 17.

This apparently means a capacity booked for a return local visit, this time at the Walnut May 17. "Harvey" is the current spotlight book at all Philly's legit houses until last week of May anyway.

Estimates for Last Week
"Inside U.S.A.," Shubert (3rd wk) (1,877; \$5.00). Still terrific with capacity at all performances, \$47,000 gained. All new in final week. "Harvey" was a good, but by no means rave notices and apparently this tuner which has certain measure of success, stand the "U.S.A." competition.

"Harvey," Locust (3rd wk) (1,580; \$3.90). Attendance eased, but still did \$22,500 and more expected this week.

"Norway," 16G in 3, WINDS UP IN OMAHA

Omaha, April 20. After drawing a solid \$18,000 for three night (12-14) at the Omaha, "Song of Norway" called it a day. About half the 700-person organization left for the Cornet and the remainder went east.

"Norway" was brought here by Tivoli Theatre. These varied at its 2,100-seat, the house being usually reserved for dramatic attractions. The Cornet manager, W. W. Miskell has added a Wednesday matinee to the engagement of "Song of Norway" in Omaha. He also took the musical out of the Omaha (capacity 2,100) and took it into the Cornet, which has 3,000 seats. Decision came after the good showing of "Norway."

Lives' Neat 18½G, St. Lou

St. Louis, April 20. "Private Lives," with Tallulah Bankhead, rang up a neat box office for the first of a two-week stand at the Metropolitan theatre, better than \$18,500.

Local legit season runs down the curtain with the closing of "Lives."

'Blossom' 19G, Toronto

Toronto, April 20. With matinee sellouts and so for the latter part of the week, "Blossom Time," with Everett Marshall, grossed a terrific \$19,000. "Blossom Time" is a 1,525-seat scaled at \$2.50 top.

Current engagement bettered all previous engagements of the perennial.

Bway Biz Skidded Further in Ram, With Circus Also Threat; 'Na 36G, Macbeth' 15½G; Rats' Out

Further decline along Broadway last week was anticipated, grosses being as much as 10% down 10%, but some shows hit about equalled the previous week, parties being in the money. "The Rat Patrol" Sunday (Thursday) (11-15) continued to the offshoots, but the "Rat Patrol" was a good, but by no means rave notices and apparently this tuner which has certain measure of success, stand the "U.S.A." competition.

"Macbeth," with disappointing light grosses, advertising "last weeks."

Estimates for Last Week
"The Rat Patrol," D (Dramatic) (2nd wk) (1,000; \$4.20). Empire (2nd wk) (1,000; \$4.20). Another two weeks before British drama starts on tour; takings have varied; "Macbeth" is still slipping, under \$17,000.

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ings were attracted around \$12,000; summer attraction being sought.

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Promote Own Sports

Continued from page 1

but had pretty much parted with the Balabanian Movement, which he founded, being discouraged about the type of program that he sufficiently to render its installation possible in a chain of theatres throughout the country. He said that for those theatres to promote their own fights, home video sets would not be able to do the job. With fights, which would make certain the theatres would pay to show. With fights, which would make certain the theatres would pay to show. With fights, which would make certain the theatres would pay to show.

Won't Hurt Fight Fix?

Possible theatre television coverage in New York of the forthcoming Louis - Walcott fight has been directed to dent the grosses of the usual RKO fight pictures, even in Broadway theatres. Regardless of the number of people that might see the fight on the Paramount picture simultaneously with its occurrence, there will still be enough others who will want to see it several days of the week later.

As evidence, Harry Michelson declared last week that pictures of the last Louis-Walcott bout would be shown in three times that of any other fight picture. Three-to-one ratio was even in the case of Michelson said, where more people witnessed the fight on the screen ever before than on film. Total video audience for that fight on the eastern seaboard was estimated at some \$750,000.

the gates they now receive, it might even be possible to stage the fight in small theatres that would be no competition at all. If the fight were staged in large stadiums, such as Madison Square Garden, it would represent additional gain for the theatres.

For those theatres eyeing theatre tele as a means of offsetting home video competition, the first argument is the fact that Broadway film boxoffice suffered during the seven days of the World Series. That Series, the first to be televised, was carried on all three tele stations in N.Y. and Broadway houses in New York. The first to be televised, was carried on all three tele stations in N.Y. and Broadway houses in New York. The first to be televised, was carried on all three tele stations in N.Y. and Broadway houses in New York.

Circus Scalping

Continued from page 1

continuing through the circus' run ending May 9, will be available to the public at the Garden's office, Fielding said.

Inquiry was brought about by newspaper Lyle W. Wainwright, WOB, N.Y., who hammered away at the situation nightly on his 6 p.m. radio starting last week. Word of listener mail backing up his reiterated beliefs was forwarded to Fielding's office (19). Wasting no time, Fielding dispatched a squad of investigators to the Garden area and summoned 10 brokers to his office on 10 a.m. yesterday.

Over 18,000 tickets Fielding ordered the brokers to return "forthwith" were in the \$120 price range.

Fielding called WOB's action "an outstanding public service."

Four or five leading agencies have been given regular allocations of tickets. Higher priced tickets, and other brokers have been given regular allocations of tickets. Higher priced tickets, and other brokers have been given regular allocations of tickets. Higher priced tickets, and other brokers have been given regular allocations of tickets.

Fielding exacted the ticket-return agreement from all metropolitan brokers, at the same time announcing an arrangement where proper allocations of tickets would be made. Broadway broker will get proper allocations of tickets. Broadway broker will get proper allocations of tickets. Broadway broker will get proper allocations of tickets.

and consented to the 1949 plan of operation.

Commissioner moved under Article 1 of the Administrative Code of the City, which gives him power to regulate "tokens of admission" for the welfare of the public and the city. Fact that the tickets were being peddled at a 80c advance brought on the storm of protest, although the boss is legal.

'Rewriting' Show Biz

Continued from page 1

from video, they're expected to create changes all down the show biz line. Illustrative is the recent action of the prize fight syndicate which is staging the forthcoming Zaitouno fight in Newark N.J.

As one method of competing with Mike Jacobs' outfit, the syndicate handed a cut of money from the fight to the fight promoters. Such a step, by giving other fight promoters ideas, may set a new pattern for the business. The "gold" of copyright has already been felt in all phases of entertainment. Chief stickler may come from the fight promoters.

Levy pointed out that new acts can be used as tele material without the usual copyright. Even those, it's believed, may open up civil suits if bystanders brought the range of the radio. Levy was object to their appearance on theatre screens. And new events with Levy's show would be permitted only if no music, drama or other copyrighted material is included. Where copyrighted material is included, Levy has no doubt that the theatre owner may not use the material anywhere or in the range of the radio. Levy believes that the courts "will rule" in favor of the theatre owners from the free reception of telecasts where it is used by others for profit.

Producers' Nix to SAG

Television's effect on rights in the film industry was pointed up sharply last week when the Screen Actors Guild submitted a proposal for producers to share with them in the additional revenue to be derived from film. Producers gave them a flat "no" on the proposal, which would have been in effect until its present contract expires Aug. 1. If the Guild succeeds in that proposal, it will have the right to establish a pattern for participation by actors in all film reissues.

Producers' Nix to SAG. Milton Golden is prepping an action for an unidentified client that would test video's rights to even the films without consent or permission of the film's star. According to Golden, contracts with film players have no provision for tele rights. He has the right to tele rights. If he wins his case, that might force the inclusion of tele rights in all future contracts with film actors.

Same situation applies to radio actors. Golden's client is being brought to court. Radio talent contracts also have no provision for tele rights. He has the right to tele rights. If he wins his case, that might force the inclusion of tele rights in all future contracts with radio actors.

Play and Music Rights

In legal, the rights in a play, music rights, revolves around the play. Play is still the property of the author but it's believed the rights in the play will be split. It's out in the video rights, much the same as it is in film rights. Fielding has the right to tele rights. If he wins his case, that might force the inclusion of tele rights in all future contracts with film actors.

MARRIAGES

From "Not to Sam J. Lutz, New York, 18. Bride is secretary at Advanced Music; he's personal manager for Frankie Laine, Lawrence Welk.

Cathy O'Donnell to Bob Wyler, Las Vegas, April 10. She's a screen actress; he's a scripter.

Cherry Balaban to Harold Robbins, New York, April 18. Bride is daughter of A. J. Balaban, executive director of the M.P.S. in N.Y.; groom is an exec side there also.

Marjorie Elizabeth Lloyd to Almon Bartlett Ross, Hollywood, April 17. Bride's daughter of Harold Lloyd and silent film star Mildred Davis.

Frances Elizabeth Crosby to Stanley E. Hotelling, Palm Beach, April 5. He's drummer with Art Devaney's orch.

Marion Carter to Jimmy Mark, New York, April 15. He's a singer; he's an agent.

Rosalind Reid to Donald Wolff, Los Angeles, April 20. Both are Shakespearean players.

BIRTHS

Mr. and Mrs. Jeffrey Lynn, son, Santa Monica, April 16. Mother is a writer; father is a publisher and editor; father is a screen actor.

Mr. and Mrs. Ted Briskin, daughter, Hollywood, April 15. Mother is Betty Hutton, screen actress.

Mr. and Mrs. Warren McCloy, daughter, Seattle, April 9. Father is head of continuity dept. at RKO; mother is a radio actress.

Mr. and Mrs. L. Lawrence Weber, Jr., daughter, New York, April 17. Both are actors; mother is a professional singer, Judith Berg.

Mr. and Mrs. Sammie Lee, son, Far Rockaway, L. I., April 15. Father is publicity head for music; mother is a singer.

Mr. and Mrs. William O'Driscoll, son, Hollywood, April 15. Father is a writer; mother is a singer.

Mr. and Mrs. Henry Vilardo, son, Hollywood, April 15. Father is a writer; mother is a singer.

Mr. and Mrs. Hugh Keough, son, Chicago, April 3. Father is a writer; mother is a singer.

Mr. and Mrs. Sammie Lee, son, Far Rockaway, L. I., April 15. Father is publicity head for music; mother is a singer.

Mr. and Mrs. George Weisman, son, N. Y., April 10. Father is with Warner; Goldwyn homeoffice publicity.

Mr. and Mrs. Sol Shapiro, son, New York, April 10. Father is head of William Morris agency; mother is a singer.

Mr. and Mrs. Paul Allen, daughter, New York, April 16. Father is former Frankie Carle vocalist; mother is daughter of Hal Horne.

Jack Benny

Continued from page 1

to \$50,000 and 65% of the take beyond that sum. Benny will pay the balance himself. So far Phil Harris is booked with Benny.

Deal, however, has no reversion clause. Consequently, should other house score \$75,000, Benny would get \$25,000 on the 50% scale and \$25,000 on the 65% scale. The comic would score \$41,500 as against the theatre's take of \$63,500.

Some bookers regard this as a dangerous precedent. Should gross be the higher bid, it would mean believe that other top liners will demand the same kind of deal. The next logical step, the estate would be submitting attractions initially at more than 50% of the gross.

In the concert field, top lures get from 50% to 70% of the gross and Benny has the right to a laugh fold all the house offers is the four walls and staff, whereas producer supplies all that as well as a picture.

However, others feel that the house should be the one to make arrangements such as the Benny Fox deal. With top-grade lures plus a big name, the house is happy to get some new and potent acts into theatres. The house cannot afford to lose money on a deal. In the first place, it's not saddled with a backbreaking guarantee. Should the gross exceed the pay-off brackets, it's money it would not have ordinarily obtained.

Paladium, London, opening around July 19 for two weeks. These are the only scheduled radio plays to be before running. His radio show in the fall.

OBITUARIES

Continued from page 1

John J. Friedl, 50, president and general manager of the Minnesota Amus. Co. (Paramount theatre circuit subsidiary) in Minneapolis for 15 years, died of ill-health indicated by his resignation a year ago, died from a cerebral hemorrhage at a hospital in Mission, Texas, April 15. Funeral services and burial took place Sunday (18) in Sioux Falls, S. D.

After quitting show business, Friedl purchased two Texas citrus groves which he was operating at the time of his death. He started as an exploiter in Texas and his advancement was rapid. Under his management the Minnesota Amus. Co.'s circuit became one of Paramount's largest and most profitable theatre chains composed of 100 houses. Before coming to Minneapolis he had operated theatres for Paramount-Public in a number of southern states.

During the war Friedl headed nearly all industry activities in loan drives in the Minneapolis territory and his arduous labors undoubtedly contributed to a permanent absence shortly after the day. He was compelled to undergo a major operation and was given a long leave of absence. But when he failed to recover his health sufficiently he resigned.

Many industry members from New York and Minneapolis attended the last rites. A widow and two sons survive.

MRS. EDMUND GURNEY

Mrs. Edmund Gurney, well-known actress here between 1905 and 25, died at her home in Devonshire, England, April 4.

She and her husband, Edmund Gurney, came to the U. S. in 1912 with Mrs. Pat Campbell in the original production of "The Sign of the Cross" at the Lyric Theatre. He was in extensive tour of Shaw repertory with William Faversham and Margaret Livingston. Also in 1912, "The Swan" with Eva Le Gallienne.

Her last appearance was on tour with Faversham and Miss Anglin in "Zoe Akers' Footnote." She came to England in 1925 following the death of her husband. Survived by a son, Dennis Gurney, and a daughter, Mrs. Gurney, N. Y., and two daughters.

ARTHUR PRINCE

Arthur Prince, 66, ventriloquist of international repute, died in London, April 14. The British entertainer had gone into retirement several years ago, but occasionally gave cello performances for British charities and service.

Prince, who had gained a reputation in London music halls, had been a prime favorite in the vaude theatres of the U. S. as well. For years he had headed bills at the Keith-Albee and Orpheum circuits at a salary of \$1,000 weekly. He was considered one of the best ventriloists in showbusiness.

In his will Prince made a request that his dummy, "Sailor Jim," be buried with him.

RICHARD F. WADE

Richard F. Wade, 81, died April 8, in Moncton, N. B. He was one of the world's oldest active orchestra musicians. He was well known as a cornetist for several tours of the U. S. and led his own band in New York City for several years.

A native of Halifax, N. S., he was with the Academy of Music and Drama for 20 years, and was also in the orchestras in the Orpheum, Keith-Albee and Grand theatres in Halifax, and Grand theatre in Montreal. Later, he had his own orchestra in New York City.

Surviving are two sons and a daughter.

VINCENT VALENTINI

Vincent Valentini, 52, material and script writer, died in Baltimore, April 14.

He had written vaude acts, special material and songs for many popular performers as well as musicals, "Farianna," produced on Broadway in 1927. In recent years he had written radio scripts. Prior to his death had scripted several films for Herald Pictures,

OBITUARIES

Continued from page 1

including "An American in Harlem." Survived by his wife, brother and sister.

JOHN D. KALAFAT

John D. Kalafat, 56, exhibitor, died in Cleveland, April 5. He came to the U. S. from Greece in 1904, settled in Kansas City, then moved to St. Louis where he became interested in theatre management. He later moved to Cleveland. Starting with a small grand film house, he was co-owner of 11 theatres in Akron Ohio by his death.

Surviving him are his wife and son.

A. ALLEN KARK

A. Allen Kark, 49, manager of Warners' Downtown theatre, Los Angeles, died April 19 in Hollywood of a heart attack. He started in legit theatres in St. Joseph, Mo., but switched to film houses in the early '20s. He was long with Fox-Midwest.

His discharge from the army he went to Los Angeles for Fox-West Coast before joining Warners.

JOSEPH DONOVAN

Joseph Donovan, 40, orch leader, died April 8, at St. John, N. B. An accordionist, he organized own orchestra about 15 years ago, and even though forced to permanent use of a wheelchair 10 years ago because of arthritis, he continued to lead his orchestra in local dances, up to about two weeks prior to his death.

Survived by mother, brother and sister.

IZADORE CASHER

Izadore Casher, 61, noted actor of the Yiddish stage, died of a heart attack in Savannah, Ga., April 15.

Born in Russia, Casher had been connected with the Yiddish Theatre for the past 27 years and had scored in many of its productions.

He leaves his wife, son and daughter.

ROBERT SLACK

Robert Slack, 64, concert manager and pianist in New York, died of a heart attack in New York City. He had been managing the concert manager for 15 years, he became associated with Arthur Hoberman in 1921.

Earlier in his career he brought to Denver such artists as Melba, Paderewski, Paderewski and Tetrazini.

He is survived by a daughter.

CLARENCE C. CAPPEL

Clarence C. Cappel, 61, manager of the Baltimore Symphony orchestra and head of its own concert bureau, died in that city April 16. He had also managed the U. S. tour for 30 years.

Survived by wife, two sons and two daughters.

C. E. SKIPPY PURVIS

C. E. (Skipper) Purvis, 60, died after a heart attack recently at his home in Stettin, N. S. He had been a member of the Baltimore orchestra for the past 40 years.

HENRY KAISER

Henry Kaiser, 86, treasurer of the Chi Musicans' Union for 28 years, died in Chicago, April 15. Survived by wife, son and granddaughter.

BARRY HALBERT

Barry Halbert, western district manager for Confidential Reporter, Inc., died in Hollywood, April 19. Survived by wife and son.

JOSEPH B. FITZGERALD

Joseph B. Fitzgerald, 79, for many years a prominent theatre manager in Anderson, Ind., died April 12 in that city.

BETTY ALDEN

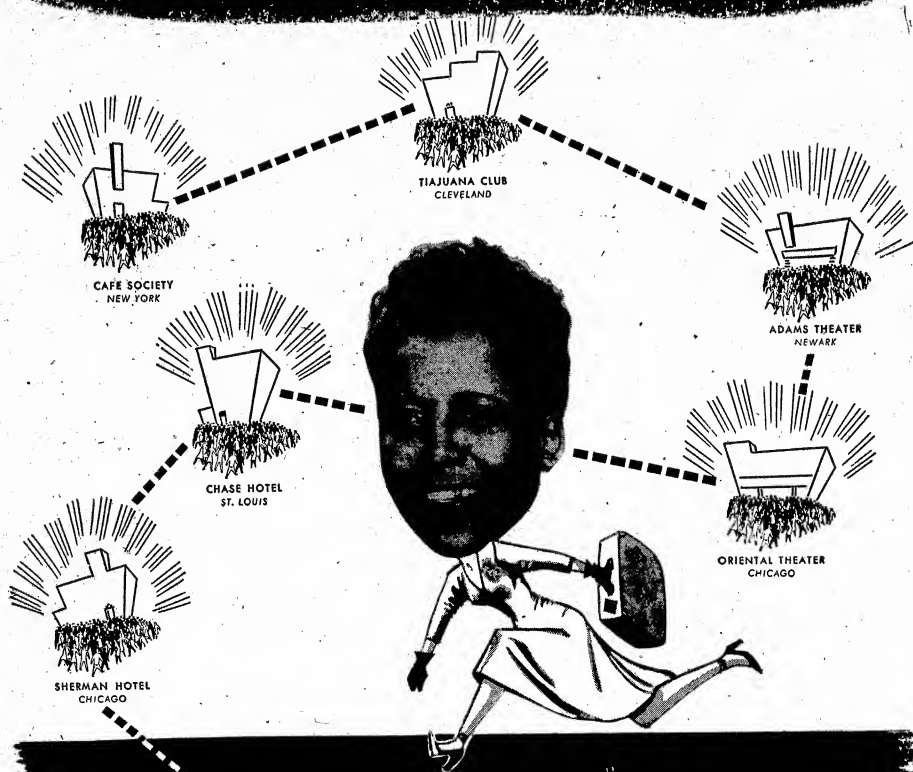
Betty Alden, 36, stage and screen actress, died in Beverly Hills after a year's illness.

Widow of Alfred T. Ringling who with his brothers had organized the circus bearing their name, died in South Orange, N. J., April 15.

A mother of Thomas McCray, national program manager of NBC, died in New York, last week.

Infant son, 3, of actor James Craig, died in Hollywood, April 19.

"I'LL HURRY ON DOWN to your town too—"



"THAT REAL GONE GAL"

Nellie Latcher

CAPITOL RECORDS

Personal Management
CARLOS GASTEL
 HOLLYWOOD

Direction



GENERAL ARTISTS CORPORATION

FILMS

RADIO

VIDEO

MUSIC

STAGE

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TELEVISION RUMOR SCALE

Telequipped Hotels Reap Bonanza As Guests 'Set It Up' to Fancy Coin

Repeating the lush history of tavern spots during the past two years, the television gold rush is now on in the hotel business. The push-on for the mass installation of sets in several of the country's leading hosteleries is being spurred by video's proven ability to deliver heavy revenues on the viewing end. For hotels, the television service is luring new clientele, luring rentals, and last but not least, skyrocketing room service charges.

First on the video gravy train in New York, Hotel Roosevelt currently has 40 sets in operation in rooms which are setting an extra \$3 per diem rental klick. But despite the additional bite, these tele-equipped rooms have been rented, being way out ahead of the other hotel rooms.

Stretching out only \$3 instead of the customary \$30 for ringside seat, viewers of sporting events in hotel rooms are spending the difference (Continued on page 63)

Metro's New Sonja?

Montreal, April 27. Barbara Ann Scott, winner of the 1945 Olympics figure skating championship, is reported signing with Metro.

Besides her skating ability, Miss Scott is equally w.k. for her photographic qualities.

WB 3d Film Co. In Tele Plunge, Buys L.A. Station

After sitting on the television floor for several years, the major film companies have apparently decided on the green pastures to be found on the video side. Their hop into tele was climaxed this week with the purchase by Warner Bros. of the Dorothy Thackery television license in Los Angeles. (See details on Page 26 of deal in which Warner's also takes over Mrs. Thackery's two Coast AM stations at a reported package price of \$800,000.)

Paced by Paramount, which operates stations in both L.A. and Chicago, and which recently unveiled its theatre tele system, both 20th-Fox and Warner's are now definitely committed to the video business. Both are in the process (Continued on page 61)

Broadway Assn. Trying To Clean Up Times Square

Via New Zoning Angle

The Broadway Assn. is seeking to have N. Y. City authorities rezone the Times Square area in an effort to eliminate the carnival atmosphere that's been creeping up on the Stem. The organization holds that the small percentage of establishments like the poker games, record shops with stepped-up loudspeakers outside the store and amusement arcades gives the street a catchenny aura which cheapens the character of the street.

The group is currently attempting to affect changes in the zoning laws to eliminate these businesses.

This problem has been on the BA roster for some years, until their efforts have been stymied by the License Commissioner's contention that to refuse licenses to new establishments would have the effect of giving present arcares a monopoly in the area.

Consequently the organization (Continued on page 54)

AIR NAMES NOW WANT TV WEDGE

By GEORGE ROSEN

Looking ahead in the television field, the major networks, the advertising agencies and the sponsors who, plunk down \$1,000,000 apiece and more a year for time and talent are frankly disturbed over the prospects of losing their top stars to rival webs and sponsors.

For one thing, future contracts for radio personalities will probably henceforth include provisions for video, with the client, of course, having first right of refusal.

Right now there are no protective clauses which give NBC an airtight hold on its flock of high-priced stars while some sponsors are alarmed over the possibility of their comic salesmen inking separate contracts with other bank-rollers for their video bow.

Situation cropped up only a couple weeks ago, when Henry Morgan, tied to Rayve Shampoo for his weekly ABC radio show, nego- (Continued on page 54)

Amos 'n' Andy Ask 30G for Radio-TV

Hollywood, April 27. The Amos 'n' Andy program is being peddled around by Music Corp. of America with a tag on it of \$30,000 a week for coupled radio and television services. While the team's tie to Lever, Bros. doesn't expire for a year, the talent organization obviously is bent on making sure that the next deal finds A & A enmeshed in the new medium. The video end of the deal has been appraised at agencies, is a must.

MCA's proposition also includes a radio-TV deal. The agency has been given the contacted agencies that, if a prospect wanted to make an agreement effective with the coming fall, Lever might be prevailed upon to release A & A of the remaining commitment.

Amos 'n' Andy joined the map maker's payroll with their new half-hour format in the fall of 1945. Previously they had functioned as a 15-minute evening strip for 14 years, with Persoff for nine of these years as Camp- bell Soup, the remaining five, (Continued on page 54)

Top of the Tops

• Retail Disk Seller

• "Nature Boy"

Retail Sheet Music Seller

"Now Is the Hour"

"Most Requested" Disk

"Nature Boy"

Seller on Coin Machines

"Nature Boy"

Best-Selling Seller

"Near You"

Schenck's Bow-out From 20th Hinges On Whether U. S. Orders Divorcement

Tarkington's Memorial

Indianapolis, April 27. Plans to rebuild Indianapolis Civic theatre next year as a memorial to late Booth Tarkington, Indiana novelist and playwright, call for an expenditure of \$200,000.

A feature would be a Tarkington gallery in the lobby, to be decorated with murals depicting his favorite characters and scenes from his books.

Adler-Draper Political Views Kayo Bookings

Concert artists with political leanings of the left variety usually are finding their musical wings clipped as a result of their extra-curricular activity. Action hasn't been any apparent deterrent or their activities, though, so that the oncoming political campaign promises fresh fireworks.

Larry Adler and Paul Draper, Wallace enthusiasts, while in Birmingham recently, held some sort of private rally in their hotel room, and a couple reporters present wrote a story on it. Whereupon the music group sponsoring the concert, claiming it was very em- (Continued on page 65)

Paul Whiteman the Only Network Veepee With Own Show on the Air

ABC's elevation of Paul Whiteman to network veepee, to vice-presidencies last week added them to a growing cortege. Web has headed a total of six veepee titles in last few months and now has an impressive total of 17, matching NBC's roster, which hitherto surpassed all others.

Whiteman's appointment is seen as reflecting acceptance by the net of his reported desire to move gradually into an administrative capacity over the web's music department. His title previously was director of music. (Action, incidentally, apparently makes Whiteman the first veepee with his own show on the air. Ed Murrow at CBS returned to the air after relinquishing his v.p. title.)

Grabhorn has been handed increasing responsibilities by the web in the past year or so, being actively at the head of WJZ (N. Y.) operations now in addition to overseeing the net's other owned and operated stations and ABC's cop-sales department.

Whether Joseph M. Schenck will resign from 20th-Fox hinges on the decision of the U. S. Supreme Court in the industry anti-trust suit, it was learned authoritatively in New York yesterday (Tuesday).

Production exec will ask for release from his \$2,500-a-week contract if the court orders divorcement, but will probably continue at the studio if the majors are permitted to hang on to their theatres.

In the meantime, however, Schenck is losing no time in laying plans against the contingency that a divorcement decree is handed down. He is mulling the possibility of becoming active operating head of the United Artists Theatre Circuit, or of Mike Natley's United California and Golden State chains, or of his own.

He also has some other theatre deals on the fire that might make him head man of a circuit of as many as 500 houses. UA web, of which Schenck is now president, has been in the market for theatres, while Natley has about 115.

Timing of Schenck's action in- (Continued on page 65)

Allen Burns As Bing Cancels Out

Fred Allen says he is beginning to regard the guest exchange idea with somewhat of a jaundiced eye because of the way things have worked out on such a deal he had entered into with Bing Crosby. Allen took a burn last week when, after he had penciled in on his own program a Crosby date, he got an almost 11th hour call from the crooner's entourage advising him that the thing was off because their man had to be elsewhere.

Allen had already cut his shot with Crosby on the Philco platter. In airing his disappointment, Allen said that he was always under the impression that a trade-off, of appearance also implied a kind of consideration of each other's convenience.

Pitt May Be Legitless By 1950 With Nixon Sale

Pittsburgh, April 27. With the sale last week of Nixon to the radio by Harry M. Heiman and Tony Conforti to Aluminum Co. of America, Pittsburgh faces the prospect of a radio less town in another two years. That definitely won't be until May, 1950, when the sale of the station to the Aluminum Co. of America will take place. Until that time, Heiman will continue to operate the playhouse station, WJZ, which is now on the air. Heiman also an institution in this town, will likewise keep going.

Allen intends to tear down the structure and erect a big office building on the site for its own use. That, too, will be up and running by 1950. (Continued on page 61)

500G Advance For 'Inside U.S.A.'

Controversial practice of unlimited theatre parties may be partially clarified with the advent of "Inside U. S. A.", the Arthur Schwartz-produced revue which opens on Broadway at the Century on Friday (30). More party package ticket deals have been entered into for the Beatrice Lillie-Jack Haley star than for any attraction in years. Early this week there were approximately 68 parties and while the total of similar deals was placed in the 70's for "Love Live Arts" (1944-45), the new show will probably top that mark.

The show will be very few dates in the first two and one-half months where tickets will be on general (Continued on page 63)

Opera Goes on Wholesale In Tel Aviv Despite War

Tel Aviv, April 27. Civil war may be raging in Palestine, but the show must go on just the same. Tel Aviv has had not one opera company going, but two. No less than four companies are currently preparing operatic productions.

The Opera opened its season recently with "Fra Diavolo." A second company, the "Fra Diavolo," led by an American singer, Edie de Phillips, who sang at the Paris de Opera last year. Opera's Hebrew adaptation is by H. Avi-Chanan. The libretto is by the director and J. Golsink conductor. Orchestra was built by the cultural and youth department of Tel Aviv's Histadrut (workers' organization).

Continued on page 63

British Earnings on U.S. Pix Made In England Omitted From Dollar Pool

Income derived from British films by American companies will not be included in figuring up each distributor's share of the British dollar pool. That, and the decision that the divvy of the dollar pool will be on net billings by each firm in the British market, were the principal points voted approval by the Motion Picture Export Assn. exec committee at its full-dress session in New York last Thursday (22).

Confab, which was also attended by reps of the Society of Independent Motion Picture Distributors, was the first such session of company toppers since the new British films pact was arrived at by Eric Johnston and Harold Wilson in London six weeks ago. "Working committee" has been meeting regularly prior to the big build-up in endeavoring to get controversial points of the new pact. Most of issues still remain and the "working committee" will continue its sessions. The next is slated for this afternoon (Wednesday).

Conclude last week was extremely touchable, with that one point that might have caused controversy tabled. It involved the so-called "balance" of the dollar pool, one of the major issues being sought to have the income in the U. S. from British-made films bought outright by Yank companies included in the dollar pool. 20th-Fox and Metro—both of which have studios in England—favored the dollar pool. They agree to also toss into the pool their U. S. income from pix they make in England.

Unless the latter point were agreed to, the other distributers wouldn't go along on giving up U. S. proceeds of their output, bought British films. The issue, therefore, seems to have died. But the tabling of the dollar pool last week indicates there will be no further battle on it.

Working on a basis for the coin divvy out of the dollar pool, it was decided that each distributer get a per rate slice in proportion to rentals received in Britain and remittable to the U. S. after adjustments and allowances have been taken out, but before advance is charged off. The pool in England, the companies' share consists of the \$17,000,000 yearly which Britain has agreed to remit for American pix. The U. S. share plus the equivalent of the earnings in the U. S., its territories and the Philippines. British pix owned by British interests.

In compiling billings, it was decided to eliminate the income derived from British theatres by films made by American companies in England, as it is felt agreed that they'd thus be profiting from the same funds twice. In other words, the income from British theatres will be placed in the pool and then they'd be profiting again from the British income of this picture.

3 UA PRODS TO USE ALF SHIPMAN'S STUDIOS

London, April 27.—United Artists has closed a deal for use of the Riverside Studios here. Company it decided to start its British production July 1. Films already set for lensing in this country include the picture "Ford-Lester Cowan production, Edward Small's "Lorna Donee" and "The Merry Widow" film. UA exec vicepres Arthur W. Kelly has been here for several weeks negotiating the contract, which was signed by Riverside owner Alf Shipman and UA managing director in England David Coplan.

Bogues Preps Two British Productions

Hollywood, April 27.—Benedict Bogues is lining up two stories for production in England. The first is "The Life of Charles Dickens." Films will be made with American stars but with British director and technicians. Bogues leaves for London June 2 for the preps for the picture, "On Our Merry Way," which United Artists will release.

Mrs. Carolyn Stag Back As Goldwyn's Story Ed

Mrs. Carolyn Stag returned last week to her position as story editor for Samuel Goldwyn. She resumes the job she held until last Jan. 1, when it was decided that Pat Goldwyn, Goldwyn v. p. on story matters, would move east from the New York office and head up the operation himself. Recent switch in plans resulted in transferring the head headquarters back to the studio. As a result, Mrs. Stag was brought back in. She's formerly an associate editor of the Ladies' Home Journal.

'Edward' in England, 'Quo Vadis' in Italy, Metro's Only Foreign Pix So Far

"Edward, My Son," slated as Metro's first postwar production in England, will go on the floor at the company's Elstree studios June 15, according to Metro's publicity E. J. Mannix. Script of the picture was finished on the Coast only Saturday. By the time it reaches New York so that a budget estimate can be set up in the course of the production and production. Metro homeoffice and studio office.

Mannix arrived from the Coast Sunday (25), preceding by two days production chief Louis B. Mayer. He'll be in London for a few days, according to reports, and Strickling and British production topster Ben Goetz. Latter will fly to London and produce "Quo Vadis" when the confabs are concluded to get the Elstree studios ready. Mannix returns to the Coast tomorrow (Thursday), with Mayer and Strickling remaining several more days for discussions of other production matters.

Despite previous reports, Mannix' latest "Edward" picture is not a film definitely set so far for British lensing. "Young Bess" will also be a picture with no setting date has yet been arrived at. Mannix said that "Secret Garden" might also be made in England and Ireland. He said that plans on that are still in the talking stage. Latter film was to have starred Margaret O'Brien and Claude Jarman, Jr. Incidentally, Miss O'Brien returns to the U. S. from production in England and Ireland.

Alipert and McCarthy Stay Az in London, Paris; No Job Swap

Decision was made by Eric Johnston, Motion Picture Association of America, press last Friday (23) to the effect that leaving Everett W. Alipert and Frank McCarthy switch jobs. Alipert is the MPAA's London representative, while McCarthy handles the organization's Continental affairs, with headquarters in Paris.

Place of changing Alipert and McCarthy around has been discussed by Johnston and MPAA international division topster Eric Johnston returned from the British Isles negotiations over a month ago. Alipert came to New York for the final decision and to report on British situation.

McCarthy's aide, Rupert Allen, who was also to have been switched, will stay in his Paris. An assistant probably will be assigned to Alipert.

Madison Offers British Lensing With Iced Coin

Hollywood, April 27.—Noel Madison is offering Hollywood producers a means of utilizing frozen dollars in England through Noel Madison Productions, Ltd., which he recently organized in London. Currently Madison is in Hollywood angling for story properties, and has secured "The Last Days of Pompeii" and "The Last Mile."

The Switch

Literary reviewers, in writing about "Arch of Triumph" where the novel was published a couple years ago, generally gave it a severe drubbing. Last week newspaper editors, in panning the film, almost all remarked that the picture didn't live up to the greatness of the book.

Which led author Erich Maria Remarque to write, "wryly": "It took the picture to make a classic out of my novel."

Dearth of Aussie Studios Stymies Prod. Plans There

Sydney, April 27.—Plans of U. S. producers to make pix in Australia with frozen coin of distributers are heading into the obstacle of lack of working facilities available in Australia. The war years were accompanied by a dearth of studios and, according to Aussie engineers, it would take a considerable investment to bring the studios and studios back to the old state to handle feature pictures.

Indie producer Sam Bischoff, recently arrived in Australia with director Andre de Toth and attorney Herbert T. Silverberg with notions of making one or two films, are finding it difficult. The indie here is the Cinecound-Pagewood setup, operating under the J. Frank Rank-Norman R. Rydge banner, which also flies over the powerful Aussie Greater Union theatre circuit. But even this studio needs plenty of modernization before it can match Hollywood studios.

Despite the apparent lack of studio facilities, Warners will probably make a picture in Australia according to the company's foreign vicepres, Wally Cohen, now here on an inspection tour of film-making plants. "Edward" is being endeavoring to work out a plan of unfreezing its blocked Aussie pounds.

ART DIRECTORS AGREE TO BRITISH-U.S. PACT

Hollywood, April 27.—Agreement for art directors in the United States and Britain to pool their talents in production, they're in good standing with the parent organization, has been signed by the Motion Picture Art Directors and Britain's Assn. of Cinematograph and Allied Technicians.

Pact provides for no restriction on the number of men who can shuttle back and forth. However, Yanks in Britain can't total more than three men over British side here. Same pact applies to British technicians heading to the U. S. Also provides for a joint art director's salary and working conditions based on whichever of the two organizations' agreements with employers contains the higher salary or better working conditions.

Mono and British Pathe Teeing Off Joint Prod.

With the departure of Monogram's foreign chief Norton V. Ritchey for England by plane Monday (26), the company's joint production program with Pathe Pictures of Britain may soon be rolling. Ritchey was the film-making situation in the British Isles as well as readying arrangements for his firm to operate under the recently negotiated Anglo-U. S. tax adjustment.

As announced by Mono pres Steve Brody in New York last fall the American company would make four films a year in Britain while another quartet would be sponsored by both firms in the U. S. Estimated that the pictures would be split 50-50 with pound revenues going to Pathe and dollars to Mono. Ritchey was away only a short time, it may also set the British release of some of the Allied Artists pictures previously had been barred by the 75% tax and subsequent film embargo.

2 SIMPP Reps on MPAA Committee Cues Closer Co-op Between Both Orgs

Organize in H'wood To Push Taft For Prez

Washington, April 27.—Several Hollywood figures are included in the formation of a new actors, artists and authors council, seeking Senator Taft for President.

In the founding group are included such names as William Carey, Morris Ryskind, Benjamin Stolberg, Freda Upton, Dorothy Thompson, Robert S. Allen, Lee Bowman, John Chamberlain, Borden Chase, Forrest Davis, Mike Frankovich, Alice Roosevelt Longworth, Grant Tinker, John Ringling North, Felix Morley, John Des Passos and George F. Schuyler.

Lesser-Poe's Indies Inside Track to Some London Studio Space

While indie producers who pick up work in British studios and the new freeze agreement is seen in the office of Producers Representatives, Ltd., in obtaining commitments for studio space for two films a year in England, Irving and Griffiths, Poe, American toppers of Producers Reps, and Lesser, Griffiths, the British producer, have effected their deal with Alfred Shippman, who operates these English studios.

Producers whom PRI represents will get first crack at the much-demanded space commitments. However, it is considered unlikely that most indies will amass enough unneeded revenue during the first year of use to finance a studio on their own. As a result, Lesser, Poe and Griffiths are working out a plan by which producers would be enabled to pool their coin in a syndicate for production in England.

One of the points got through by James A. Mulvey, prez of Goldwyn Productions, when he was with Eric Johnston in London working out the new pact, was a provision for pooling of funds for production. Agreement states that any producer can sell, transfer or use his funds for use by others in any manner in which he could use them himself.

PRI's people annually commitment with Shippman begins July 1. Shippman controls the Twickenham, Southall and Riverside studios. A separate one-film deal for space in these studios has also been made by Edward Small for a film to be directed by Gregory Ratoff. Foreseeing that a coin freeze might shut studio space at a premium, PRI had Griffiths start negotiations with Shippman in London some months ago.

N. Y. to L. A.

Robert Ardrey is leaving Berlin Irving Brecher George D. Burrows Adele Whiteley Fletcher Henry Ginsberg Hal Hacket Oscar Hammerstein, 2d Jack Laff Jack Lauder Lorraine Miller Harry Ray Richard Rodgers John G. Smith John G. Stein Howard Strickling Peggy Thorndike Hal Wallis

N. Y. to Europe

Americo Benetto Clarissa Churchill Eric L. H. Cosby Jerry Dale Art Ford David Goldman E. L. Lopert Jarmila Novotna Norton V. Ritchey Meme Elizabeth Schumann Robert Wolf Max E. Youngstein

Growing cohesion between the Motion Picture Assn. of America and the Society of Independent Producers is seen in the unprecedented action MPAA pres Eric Johnston last week naming two SIMPP members to a regularly-elected committee of the MPAA. Necessity of the move is to help studios maintain foreign markets for the majors and the indie work. The interests of the two organizations. Most of the indie are adamant in their position that the interests of the SIMPP members do not coincide with theirs except in specific fields, in which they will cooperate.

While it indicates plans of the majors and indies to work much closer together, it should not be taken as a sign of a merger of the two organizations. Most of the indie are adamant in their position that the interests of the SIMPP members do not coincide with theirs except in specific fields, in which they will cooperate.

The SIMPP reps were named by Johnston in setting up MPAA committees following his reelection as president of the association by the board last Thursday (22). They are Alfred Crown, foreign distribution chief of Samuel Goldwyn, and William Levy, who holds the same office. (Continued on page 25)

75% TAX OFFICIALLY GOES OFF AS OF MAY 3

U. S. film companies have been notified that the British 75% tax will be repealed as of May 3. It's expected that the tax will take another month for documents to be executed by importers binding them to the new agreement. The results, Wilson-Johnston films agreed. That will virtually eliminate the "free period" between the tax comes off and the new agreement goes into effect. June 1, the British will take another month for documents to be executed by importers binding them to the new agreement. The results, Wilson-Johnston films agreed. That will virtually eliminate the "free period" between the tax comes off and the new agreement goes into effect. June 1, the British will take another month for documents to be executed by importers binding them to the new agreement. The results, Wilson-Johnston films agreed. That will virtually eliminate the "free period" between the tax comes off and the new agreement goes into effect. 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LET'S TAKE A "new



IT'S A FACT!

Gentleman's Agreement

The most acclaimed motion picture in history!
The most long runs! The most holdovers! The most moveovers! The most new box-office records of any film today!



IT'S A FACT!

Call Northside 777

... is the biggest box-office hit of all 20th's true-to-life dramas, topping such great grossers as "BOOMERANG!" and "13 RUE MADELEINE!"



IT'S A FACT!

Sitting Pretty

... 20th's all-time record laugh-hit, is piling up bigger grosses than "MARGIE" or "MOTHER WORE TIGHTS" all over the country!

IT'S A FACT!

The entire trade, from Variety Business Reports to "For Me," reports that the biggest grosses in every size the

look" AT THE FACTS!



IT'S A FACT!

The Iron Curtain

The most sensational and timely subject ever brought to the screen! World Premieres in 500 theatres coast-to-coast the week of May 10th!



IT'S A FACT!

Anna Karenina

... is now premiering at the Roxy Theatre, New York. "That the picture will play to big grosses is certain," says Variety!



IT'S A FACT!

Green Grass Of Wyoming

Compared by preview audiences to "SMOKY," "THUNDERHEAD," and other great 20th Technicolor triumphs! 8-state Premiere, Decoration Day Week!

Boxoffice Barometer to "What The Picture Did
atre in every size town are being made today by

20
CENTURY-FOX

Summary of Picture Theatres

	Number	(Excluding Drive-In)	Number	Seating Capacity
Theatres in operation	18,351	11,796,072	Circuit-operated theatres*	8,883
Closed theatres	856	406,916	Non-circuit theatres	10,224
Total	19,207	12,196,988	Total	19,207

* A circuit is defined as "four or more" theatres operated by the same management.

Population	Towns with	Cumulative	No. of	Cumulative	Number of	Cumulative	Average
1,000 and over	5	1476	theatres	seats	theatres	seats	seats
1,000,000-500,001	9	14	733	2,209	1,411,552	2,339,027	1,092
500,000-250,001	3	37	678	3,117	2,261,290	4,600,317	929
250,000-100,001	3	92	375	846	894,213	1,156,138	950
100,000-50,001	105	197	916	5,049	1,871,832	3,027,990	945
50,000-25,001	229	406	987	6,046	2,822,645	5,910,533	925
25,000-10,001	1,084	1,084	1,736	7,814	3,265,451	7,204,736	775
10,000-5,001	851	2,005	1,819	9,633	4,160,776	8,465,260	638
5,000-2,501	1,304	3,349	2,039	11,702	5,077,499	9,543,249	529
2,500 and under	2,227	8,930	6,649	13,851	6,252,863	11,796,072	339

Ad Label on Commercial Films

A Blow to That Upcoming Biz

Severe setback to the recent interest by theatres in putting advertising films on their screens is seen in the action of the Motion Picture Assn. of America's board last week. It decreed that commercial ads, more than 30 seconds in length, must carry the words, "This is an Advertisement," in the introductory frames of every film.

While indie houses, which have been playing the sponsored flicks for years, aren't too concerned by the new rule, it is not expected to pay much attention to the association's action. The new rule may blow so far as major-affiliated circuits are concerned and many other large exhibitors, which abide by the MPAA rules.

The ad film has just begun to flourish headway in the circuits, with National Theatres leading the way via the success of an experiment in the use of the pix in a number of its Coast houses. Film was Lisgett & Myers' "Land of Tobacco," a comedy which has been widely played. Charles P. Skouras, Nt topper, says the device has opened other advertisers to produce such films.

MPAA came as a blow, too, to Tom Connors, former 20th-Fox distribution veepee, who just opened offices in New York (and Ohio) to handle release of ad pix. He has "Land of Tobacco" and is negotiating with several other advertisers to produce such films.

RKO THEATRES NIX

N.Y. MGRS.' DEMANDS

RKO theatre execs have turned down demands of the Motion Picture Theatre Operating Managers Guild, of New York, to sign a new contract covering 150 senior and 300 rank managers in the circuit's 32 houses in the New York metropolitan area. Though the old contract expired April 15, George Dunn, pres. of the guild, says it is open for an amicable settlement.

Arguing before the New York State Mediation Board last week, RKO contended that the managers were executive personnel not eligible for union recognition. Declaring that the circuit is an interstate business, RKO further claimed that the Taft-Hartley law, which forbids closed-shop agreement was ruled out between it and the Guild. Guild countered that later argument by pointing to fact that RKO recently signed a closed-shop agreement with projectionists' Local 306.

In a move to strengthen its position, the Guild and the legit Assn. are mulling merger of the two outfits are agreeable to both groups. ATAM is first surveying the organization and legal angles of the merger.

Ben Worth Uped

Ben Worth, former head of Warner Bros. real estate department in Philadelphia, has been named as head of the W.B. Service Corp. by Harry Kalinine, prez of the theatres.

Worth steps into post vacated by the recent death of Leonard Schlesinger.

Tom Connors' Setup

The \$32,000 yearly fee which Tom Connors, N.Y. city, "consultant" to 20th-Fox, will not be affected by the fact he is now competing with 30 in distributing advertising films to theatres. He opened offices in New York last week, and is now in Monday (26) under the label Tom Connors Associates, Inc. He's now handling Lisgett & Myers' "Land of Tobacco" and is negotiating to distribute such films into the business.

One of the reasons for selecting the ad film was by agreement the ad film was to be called "competitive." Under the contract by which he gets \$32 per annum he is not permitted to work for another major, nor is he permitted to accept payments as a "consultant" for five years after he left the company were provided in the contract under which he served for five years as the company's distribution veepee.

East-West Metroites To

Decide If Prize Novel

Contest Will Continue

Fate of Metro's prize-novel contest, which has been hanging fire now for several months, is to be decided within the next week.

Question of whether to continue the contest will be decided on items on the agenda of the Metro studio and homeoffice execs, who are having this week the h.o. Coast contingent in for the series of confabs was topped by production chief Louis B. Mayer, who arrived yesterday (Tuesday) by train, accompanied by studio publicist Howard Strickling. They were followed by executive producer E. J. Mannix, who flew from the Coast to New York Sunday (25).

Considerable difference of opinion has been voiced on the merits of the prize-novel award among Metro executives. In favor of abandoning the contest believe that it has created ill-will among literary agents and the other majors against Metro. They also believe that the contest, as presently set up, doesn't give Metro enough publicity on story properties in which it is interested. And, most important, in these times of low production costs, several top M-G execs are dubious whether the proposed contest is worth the costs involved. Tests are the costs involved.

U Extends Its 16m Biz

In Italy; Next in Greece

Universal has started 16m operations in Italy in an extension of its narrow-gauge selling program in Europe. It also proposes to launch similar selling in Greece within the near future. Company is already operating successfully in France and Belgium.

Chief drawback to wider distribution of 16m films is the shortage of equipment in various countries. France and Belgium, where some are adequate, supplied with projectors built to handle narrow-gauge product.

Swedish Producer to N.Y.

Benji Janzon, who is coming to the U.S. to make pictures of the Swedish centennial celebration in this country, arrives in New York first of next week, according to Paul where most of Swedish festivities are to be concentrated.

Janzon, who has come over from Sweden to participate in the centennial, Janzon has his own producing company in Stockholm.

UA Distrib Terms

Toughen Since '47

United Artists, since the beginning of the year, has somewhat stiffened the distribution terms it has been offering indie producers. UA has been enabled to get tougher in the new contracts for one reason, because of its providing distribution without demanding a participation in picture profits in addition to the releasing fee.

New pacts have all called for minimum terms of 27 1/2% distribution and on some minor films have gone up to 35%. Previously, fee was 25% and some producers said what was known as the "most favored" deal which cost them 25% only to \$300,000, and 10% after that.

Another switch is in the charges for advertising. UA formerly shared a cost of most types of ads to the extent of 25% up to a stat figure. New contracts call for the producer to pay completely for all advertising except cooperative, in which the distribut costs 10%.

Reflecting the recent trend by the company to unload its own share of cost of most types of ads, UA is planning to give distribution to franchisees under a new clause on that subject. Company formerly had to put every producer's okay before shutting unprofitable foreign branches.

(Continued on page 24)

Final Tally Shows 18,351 Theatres

Totaling 11,796,072 Seating Capacity

1,023 Theatres, N.Y. Zone

Theatre survey of the New York exchange area, the 31st annual issue of the series of directories on the country's exchange territories issued by the Motion Picture Assn. of America, reveals a total of 1,023 theatres in operation, with an aggregate seating capacity of 1,174,342. In addition, there are 85 shuttered houses, which MPAA has issued seven months ago.

In New York City, directory discloses that there are 589 theatres currently in operation with an average of 1,228 seats per house. Of these, 20 are owned by Newark and Jersey City have 60 theatres with an average of 1,262 seats per house. Of the total number of houses, 710 are classified as circuit-operated, with 398 owned by indie exhibitors less than four theatres apiece.

Italo Distrib Offers

To Match Monty Banks' Hard Dollar UA Offer

United Artists, which a few weeks ago had an offer from Monty Banks to make all payments on Italian distribution in advance in return for the franchise there, had a tentative offer of a similar nature last week from the current Italian releasing agency. Present distrib is Artistic Associated, headed by industrialist Comm Caramelli. Amerigo Benefico, Caramelli's American rep, presented the tentative proposal to UA executives to retain Caramelli's services if a deal can be worked out. UA agreed to give Benefico the same terms with the Italian distrib on sealing the negotiations. Benefico left for New York yesterday (25) to meet the AA chief there and Arthur W. Kelly, UA's foreign topper.

UA is acknowledged to be one of the best releasing outfits in Italy, a number of UA producers were produced by Benefico and money offer. He proposed to guarantee it by putting \$50,000 in escrow in New York City.

Most of the producers, however, prefer sticking with Caramelli if the other side of the deal, since Banks has no distribution stick of his own and expects to produce films to indie releasing organizations.

'Trial' French Deal

Paris, April 27. G. W. Pabst's film on ritual murder, "Proces" ("The Trial"), will be released in France through the Ankersmith organization. On basis of the film's anti-fascist doctrine, Ankersmith is planning to distribute it with the help of French Jewish groups.

Some opposition against the film, however, is developing because of Pabst's alleged Nazi collaboration.

Theatre and Seating Statistics

25 Largest U. S. Cities

City	No. of Population	Theatres	Seating Capacity	Average seats per theatre	Ratio of pop. seats to seats
New York City	7,454,995	589	723,243	1,228	10.3
Chicago	3,616,808	211	1,077,116	1,079	10.1
Philadelphia	1,931,334	201	195,547	973	9.9
Detroit	1,622,452	167	172,459	1,033	9.4
Los Angeles	1,500,000	167	190,000	960	9.2
Baltimore	878,336	102	125,504	1,230	7.0
Boston	859,100	113	93,253	825	9.2
St. Louis	816,946	95	97,273	889	8.7
Cleveland	770,516	88	77,853	1,342	8.7
Pittsburgh	671,659	81	69,231	856	8.7
Washington, D. C.	663,091	66	56,890	890	11.6
San Francisco	595,336	63	49,163	1,070	9.9
Milwaukee	587,472	70	71,216	1,017	8.2
Buffalo	575,991	64	64,089	1,001	9.0
New Orleans	526,537	58	58,477	949	8.8
Minneapolis	492,730	59	51,250	869	9.6
Cincinnati	459,610	59	60,767	769	7.3
Newark	429,760	51	51,844	1,194	8.4
Kansas City, Mo.	433,719	55	54,324	988	7.3
Indianapolis	368,972	53	41,009	745	9.4
San Antonio	368,972	47	40,446	861	8.1
Seattle	368,302	47	40,446	861	8.1
Rochester	324,975	31	34,404	1,110	8.4
Portland, Ore.	324,975	31	34,404	1,110	8.4
Louisville	319,077	36	34,465	957	9.3
Total	26,745,532	2,707	2,862,739	1,055	9.3

Completing the first detailed survey of the exhibitors of the film industry, research department of the Motion Picture Assn. of America has operating theatres in the U. S. at 18,351. The aggregate number of seats is 11,796,072. The average seating capacity to seats being 11.2 for the country as a whole. These figures are the first since the figures in the series of directories on the country's 31 exchange areas, which MPAA has been issuing seven months ago.

Data reveals that 13,302 theatres, or 72.5% of the total, are located in cities with populations of 50,000 and under. Balance of the theatres located in the larger cities, however, contain nearly 50% of the total seats with a total of 5,027,000. The average seating capacity of houses in cities with 1,000,000 population or over equals 1,228 seats. The average seating capacity for the smaller towns, or 72.5% of the total, are located in cities with populations of 50,000 and under. Balance of the theatres located in the larger cities, however, contain nearly 50% of the total seats with a total of 5,027,000. The average seating capacity of houses in cities with 1,000,000 population or over equals 1,228 seats. The average seating capacity for the smaller towns, or 72.5% of the total, are located in cities with populations of 50,000 and under. Balance of the theatres located in the larger cities, however, contain nearly 50% of the total seats with a total of 5,027,000. 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LOOK This Week...

at this ad in Look Magazine, adding five million moviegoers to the multi-million readership of our ads in Colliers, Sunday Evening Post, and other famous magazines to promote this "gentle comedy," says Hollywood Reporter. And take a look at their ticket-selling novelty. Under from

Paramount

They're no saints... but who cares! 'Cause those light-fingered...light-hearted lassies

**Veronica
LAKE**
and **Joan
CAULFIELD**

are the most sought-after gals in the U.S.A.... as they leave a trail of broken hearts and baffled sheriffs from here to the border... even **Barry**

FITZGERALD trails 'em!

It's no wonder Grove Falls (pop. 453) falls for those daring darlings who find out what fun it is to be good...

**Sainted
Sisters**

with
WILLIAM DEMAREST
GEORGE REEVES · BEULAH BONDI
Directed by
Richard Maibaum · **William D. Russell**
Screenplay by Harry Clark and N. Richard Nash
Adapted by Mindrel Lord • A Paramount Picture



THIS NEWS IS IN THE
HEADLINES EVERY DAY

Fighting Sweeps
The Holy Land

SO IT'S HEADLINE NEWS THAT

PARAMOUNT WILL RE-RELEASE

Cecil B.
DeMILLE'S

THE CRUSADES

with

LORETTA YOUNG

The New Academy Award Winner

HENRY WILCOXON

And Cast of Thousands

To Be Re-Presented in June BECAUSE OF ITS

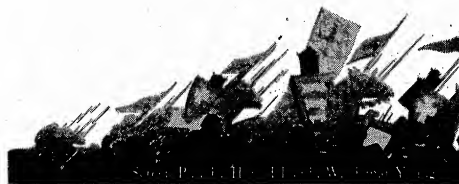
Theme Timeliness—as Palestine today becomes the world's most dramatic battleground, just as it was in the era of the Crusades. Cities and locales in the latest cable-news spring vividly to life, in this mighty story of a century-old strife that parallels today's fighting action in the Holy Land.

Star Timeliness—as Loretta Young becomes the Actress-of-the-Moment as winner of this year's Academy Award for her role in "The Farmer's Daughter".

Entertainment That Is Timeless—Spectacle and pageantry so lavish no studio could afford to make it today. A cast of 10,000—scores of gigantic sets—dozens of mighty scenes climaxed by the memorable storming of Acre.

and Ian Keith • Katherine DeMille
C. Aubrey Smith • Joseph Schildkraut
Alan Hale • George Barbier
Montagu Love • Pedro De Cordoba

Produced and Directed by
Cecil B. DeMille



Story by Paul H. Porges, Walter Newman, and Cecil B. DeMille

'Bells' Peals Loudly in Hub, '37, 40s

'Lady Stout 44G, Years' Fast 14G

Boston, April 27.
New product of the season will bring out good big change. "Miracle of Bells" is capturing the "Lady From Shanghai" likewise shapes sold, at the State and "To the Victor" (RKO) like so at Metropolitan.

Estimates for This Week:
Astor (Jayco) (RKO) first last at regular scale, net \$14,000. Last week, "Mourning Becomes Electra" (RKO) (4th wk), \$3,900.

Boston (RKO) (2:30; 50-51-10) "Scudha Hoo" (2:30) plus Ann Corio, "Baby Button" (2:30) and "Caged Fury" (RKO) (3:00), plus "Are You With It?" (U) plus "Fussler, Lord, Nurgle" (U) and "Puppets, others, \$28,000.

Exeter (Indie) (3:00; 45-75) "Nicholas Nickleby" (U) and "Quiet Weekend" (Indie). Stock foreign film on for this babe week, \$8,000. Last week, "The Great Dictator" (RKO) (2nd wk), \$2,500 in 3 days.

Century (M-P) (1:37; 40-50) "Big Clock" (Par) and "Bill and Coo" (Rep) (m.o.). Nice \$7,500 and "Quiet Weekend" (Indie) (m.o.) and "Caged Fury" (RKO) (3:00).

Memorial (RKO) (3:00; 40-50) "Miracle of Bells" (RKO) (2nd wk), "Half Past Midnight" (20th). Second week begins today (Tues.). Last week, great \$30,000.

Metropolitan (M-P) (4:37; 40-50) "To the Victor" (WB) and "Quiet Takes Over" (Indie) (m.o.) \$23,000. Last week, "Big Clock" (Par) and "Bill and Coo" (Rep) (2d wk), \$10,000.

Orpheum (Loew) (3:00; 40-50) "Lady Shanghai" (Col) and "Return to the Sea" (Col) (3:00). Last week, "High Wall" (M-G) and "Alias A Gentleman" (M-G), same.

Paramount (M-P) (1:00; 40-50) "Big Clock" (Par) and "Bill and Coo" (Rep) (m.o.). Last week, "Albuquerque" (Par) and "Caged Fury" (RKO), \$17,800. Last week, "Lady Shanghai" (Col) and "Return to the Sea" (Col), \$17,800. Last week, "High Wall" (M-G) and "Alias A Gentleman" (M-G), \$16,000.

'Bells' Peals Lusty \$15,000 in Cleve.

Cleveland, April 27.
Biggest money-ticker in a week will play a spring sizzler, "Miracle of Bells," which looks likely to stay three weeks at Allen. "Big Clock" isn't too long at State but okay. Hipp finding "Woman in White" a bit too heavy for this time of year, while Scudha Hoo is having tough going at Palace.

Estimates for This Week:
Allen (RKO) (3:00; 55-70) "Miracle of Bells" (RKO) (2nd wk), \$15,000 or near. Last week, "Remember Manna" (RKO) (3d wk), \$11,500.

Hipp (Warners) (3:00; 55-70) "Woman in White" (WB). Luke-warm \$15,000. Last week, "Sitting Pretty" (20th), extra same \$22,000.

Lake (Warners) (8:00; 55-70) "Sitting Pretty" (20th) (m.o.). On "The Daring Do" (RKO) (2nd wk), \$15,000. Last week, "Bride of Frankenstein" (U) and "Son Dracula" (U) (reissues), big \$4,500.

Lower, Mal (Community) (570; 55-70) "Yank in Rome" (Indie). Very mild \$2,500. Last week, "Lovers and Beasts" (Indie) (2d wk), nice \$3,100.

Ohio (Loew's) (1:20; 55-70) "Unconquered" (Par) (m.o.). Okay \$7,000. Last week, same (m.o.), same on third down town.

Palace (RKO) (3:30; 55-70) "Scudha Hoo" (20th). Off the beam at \$13,000 or near. Last week, "Caged Fury" (RKO) (3:00), \$10,000.

State (Loew's) (2:45; 50-60) "Big Clock" (Par). Fine \$20,000 or near. Last week, "Unconquered" (Par), modest \$18,000.

Stillman (Loew's) (2:30; 55-70) "Adam Had Four Sons" (Par) and "Doctor Tarr and Professor Fether" (RKO) (reissues). Pleasant \$6,500. Last week, "Big Barky" (U) (reissue) \$7,000.

Key City Grosses

Estimated Total Grosses
This Week \$2,867,900
(Based on 23 cities, 226 theatres, including first runs, including N. Y.)
Total Gross Same Week
Last Week \$2,636,300
(Based on 21 cities, 226 theatres)

Apache Rousing \$30,000, Philly Ace

Philadelphia, April 27.
Very little, but Phil's box-office this week. Slump which first became noticeable a couple of weeks ago is still going strong. "Fort Apache" is supplying the most excitement, being great at the Stanley. "The Great Dictator" is rule at most of other spots.

Estimates for This Week:
State (WB) (1:30; 50-60) "Sainted Sisters" (Par). Fair \$13,000. Last week, "Bill and Coo" (Rep) and "Albuquerque" (M-G), mere \$5,000 and one of worst weeks ever at this spot.

Revue (WB) (2:40; 50-60) "Bride of Frankenstein" (U) (reissue). Slight \$17,000. Last week, fairish \$19,500. Last week, \$2,500.

"Miracle of Bells" (RKO) (5th wk). Fine \$15,500. Last week, solid \$21,500.

Stanger (Goldman) (1:00; 50-60) "Remember Manna" (RKO) (3d wk). Okay \$11,500. Last week, \$10,000.

Fox (20th) (2:50; 50-60) "Sitting Pretty" (20th) (2d wk). Satisfactory \$20,000. Last week, nice \$27,500.

Goldman (Goldman) (1:30; 50-60) "Bride Goes Wild" (M-G) (3d wk). Good \$13,500. Last week, \$17,500.

Allen (Goldman) (1:00; 50-60) "Big Clock" (Par) (3d wk). Slipping to \$12,000 after good \$10,000.

Massbaum (WB) (4:30; 50-60) "Winter Meeting" (WB). Mild \$25,000. Last week, \$25,000.

WB (very thin \$16,000; 50-60) "Mon. Verdun" (500) (2d wk). N.A.H. \$5,000. Opener was nice \$9,000.

Stanley (WB) (2:50; 50-60) "Fort Apache" (RKO). Great \$30,000 or near. Last week, "Naked City" (U) (4th wk), trim \$15,000.

Stanton (WB) (1:45; 50-60) "Black Dart" (U) (2d wk). Modest \$8,000. Last week, \$12,000.

"Ruthless" Reg'd With \$19,000, Dug; 'Agreement' Fine 26G, 'Bells' 18G, 3d

Detroit, April 27.
"Gentleman's Agreement" at the Fox looks winner in the weekly Detroit box office, but still is not too big. "Ruthless," at the Palms, is comparatively strong. "Miracle of Bells" Michigan entry for third week, still looks solid. Town otherwise is loaded with reissues and holdovers.

Estimates for This Week:
Adams (Balaban) (1:40; 70-85) "Adventures Casanova" (U) and "Docks of New Orleans" (M-G). Slender \$7,000. Last week, "Bride of Frankenstein" (U) and "Western Horizons" (RKO) (2d wk), excellent \$13,000.

Art Cinema (Marten) (459; 74-110) "Mourning Becomes Electra" (RKO) (5th wk). Slight lift off to \$7,000 after \$9,000 fourth week.

Broadway-Capitol (United-Ed) (3:30; 70-85) "Fighting Blind" (WB) (reissue) and "Giants" (WB) (reissues). Glostif \$15,000. Last week, "Ghost of Frankenstein" (Indie) (m.o.) (Continued on page 20)

Oilman Sets Indie

'White' in Red at \$7,500, Indpls.; 'Saigon' \$11,000

Indianapolis, April 27.
Summer heat and record early season crowds at baseball games will keep first-run big in the drums this stanza. Front runner, "Saigon" at the Indiana, is under at \$11,000. "White in Red" at Loew's and "Woman in White" at Circle are both getting very play.

Estimates for This Week:
Circle (Gamble-Dole) (2:00; 44-65) "Woman in White" (WB) and "Lightning in Forest" (Rep). Thin \$7,500. Last week, "Albuquerque" (Par) and "Speed to Spare" (Par), solid \$11,000.

Loew's (G-D) (3:00; 44-65) "Saigon" (Par). Slow \$11,000. Last week, "To the Victor" (WB), dim \$7,500.

Keith's (T-D) (3:00; 44-65) "Black Friday" (U) and "Black Cat" (U) (reissues). Mild \$4,500. Last week, "April Showers" (WB) and "Devil's Cargo" (FC) (m.o.), about same.

Loew's (Loew's) (2:45; 44-65) "10th Ave. Angel" (M-G) and "Alias A Gentleman" (M-G). Tepid \$8,000. Last week, "Du in Sun" (SRO), dashed \$12,500.

Lyle (G-D) (2:00; 44-65) "Secret of the Sahara" (U) and "Angel's Alley" (Mon). Thin \$5,000. Last week, "Ideal Husband" (20th) (2d wk), "Let's Live Again" (M-G), \$5,500.

'Bells' Best Bet In Balto, \$12,000

Baltimore, April 27.
It's off all along the line this week with handout being "Miracle of Bells" (RKO) (5th wk), which is taking the best of the city's crisis blasts. Shapes big in view of limited seating capacity. "Casbah" isn't even getting a start at Loew's.

Estimates for This Week:
Century (Loew's-U) (3:00; 20-60) "Casbah" (U). Not doing well \$10,000. Last week, "Bride Goes Wild" (M-G), nice \$14,500.

Hippodrome (Rappaport) (2:40; 20-60) "The Hangover" (M-G) (2d wk). Slipping to \$13,000 or a bit over. Last week, "Strawberry Road" (WB) with Geney and stage layout in p.a. packed them in for attendance record. Big \$29,000 likely. Would have been nice extra (Continued on page 20)

'Sitting' Pretty \$16,000, Pitt; 'Sisters' Not Saint

14G, Tarzan Tough 9G

Pittsburgh, April 27.
Topper this week is "Sitting Pretty" at Harris, and a cinch holdover, "Sainted Sisters" at Park and "To the Victor" at Stanley, are only tagging along. Move-over of "Bride Goes Wild" is giving Ritz its best take in long time.

Estimates for This Week:
Fulton (Shea) (1:00; 44-70) "Naked City" (U) (4th wk). Moderate \$850 in 3 days with "Bill and Coo" (Rep) and "Old Las Angeles" (Par) heavily pushed.

Loew's (Loew's) (2:00; 44-70) "Bride Goes Wild" (M-G) (2d wk). Slipping to \$13,000 after \$14,000. Last week, "Panhandle" (M-G), strong \$12,500.

Harris (Harris) (2:00; 44-70) "Sitting Pretty" (20th). Big \$16,000, and stays. Last week, "Prince of Thieves" (Col), n.s.h. \$9,000.

Loew's (Loew's) (2:00; 44-70) "Sainted Sisters" (Par). Fair \$14,000. Last week, "Duel in Sun" (RKO) back at pop prices, good \$15,000.

Ritz (Loew's) (40; 44-70) "Bride Goes Wild" (M-G) (m.o.) (2d wk). Slipping to \$13,000 after \$14,000. Last week, "Panhandle" (M-G), strong \$12,500.

Loew's (Loew's) (1:50; 44-70) "Foreign Correspondent" (U) and "Trade Winds" (U) (reissues). Slipping to \$4,000. Last week, "The Great Dictator" (RKO) (2d wk), smart \$6,500.

Stanley (WB) (3:00; 44-70) "To the Victor" (WB). Too dribbling from ex-rip and public is of much same opinion, with \$12,000 or near. Last week, "The Great Dictator" (RKO) (2d wk), "Big Clock" (Par), about \$10,500 after solid \$18,500 opener.

Warner (WB) (2:00; 44-70) "The Great Dictator" (RKO) (2d wk), "Mardi Gras" (M-G) (2d wk), "Bambi" (RKO), \$9,000.

'Clock' Ahead in L.A., Big \$45,500; Bette

Thin 38G, Woman's Drags Bottom, 12G; 'Lady Mild 37G, 'Scudha' No Hay 51G

Los Angeles, April 27.
Beach-going weather and daylight time are giving first-run here a boost. "Clock" is leading, despite six new bills in major film theatres, only one is playing to big business biz, others being light to load.

"Big Clock" is the leader, ticking off very sturdy \$45,500 in two, Park former house to lead town. "Scudha Hoo" looks medium \$31,000 for four theatres. "Lady From Shanghai" shapes up tight at \$37,000 in two spots, while "Winter Meeting" and "Bette Davis" star, and the \$38,000 in three spots. Dual bill headed by "Man From Texas" looks fair \$26,000 in five theatres.

Estimates for This Week:
Belmont (FWC) (1:52; 60-81) "Man From Texas" (EL) and "Take Your Chance" (U) (reissues). Thin \$26,000. Last week, "Seven Sinners" (EL) and "Sutter's Gold" (EL) (reissues), \$2,000.

Beverly Hills Music Hall (G&S-Blumenfeld) (828; 65-81) "Smart Woman" (WB) (2d wk), "The Great Dictator" (RKO) (2d wk), "Sitting Pretty" (20th) (2d wk), "Sutter's Gold" (EL) (reissues), \$2,000.

Carlsbad (FWC) (1:58; 60-81) "The Great Dictator" (RKO) (2d wk), "Sitting Pretty" (20th) (2d wk), "Sutter's Gold" (EL) (reissues), \$2,000.

Carlsbad (FWC) (1:58; 60-81) "The Great Dictator" (RKO) (2d wk), "Sitting Pretty" (20th) (2d wk), "Sutter's Gold" (EL) (reissues), \$2,000.

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Los Angeles (D'town-WC) (2:00; 60-81) "Winter Comes" (M-G) and "Hired" (M-G) (2d wk). Thin \$5,500. Last week, \$17,300.

Loew's (FWC) (1:24; 60-81) "The Great Dictator" (RKO) (2d wk), "Sitting Pretty" (20th) (2d wk), "Sutter's Gold" (EL) (reissues), \$2,000.

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IN '48!**

M-G-M HAS THE PICTURES!

See current hits "Bride Goes Wild," "B.F.'s Daughter,"
"Killer McCoy," "Three Daring Daughters" (Technicolor), etc.

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury,
Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" in Technicolor. MICKEY ROONEY, GLORIA DeHAVEN,
Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes
Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING"
Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 10

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George
Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotta
Lehmann.

JUNE 24

"ON AN ISLAND WITH YOU" in Technicolor. ESTHER WILLIAMS, PETER
LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE,
XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" in Technicolor.
JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" in Technicolor. WALLACE BEERY, JANE POWELL,
ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD,
ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary
Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl,
George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" in Technicolor. LANA TURNER, GENE KELLY, JUNE
ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price,
Keenan Wynn, John Sutton, Gig Young.



TALK ABOUT A "SELL-THE-INDUSTRY" CAMPAIGN!

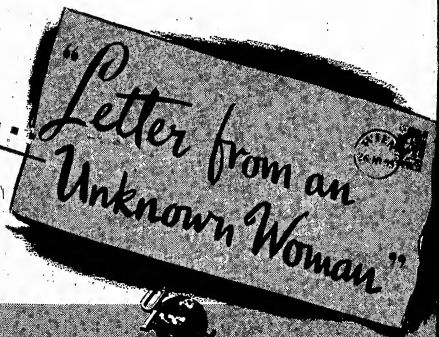
FOR MASS PENETRATION...

LIFE, LOOK, WOMAN'S HOME COMPANION, FAN MAGAZINES...

FOR POINT OF SALE IMPACT.....

a comprehensive
advance newspaper
campaign in key cities

WILL BE SELLING...




LIFE
LOOK

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- MOVIE LIFE
- MOVIE STARS PARADE
- PHOTOPLAY
- SCREENLAND
- SILVER SCREEN
- MOVIE SHOW
- MOVIE STORY
- MOTION PICTURE
- MOVIELAND
- SCREEN GUIDE
- MODERN SCREEN
- SCREEN ROMANCES

I've had no will but yours... ever




...what I gave, I gave with all my heart. Yet you did not even remember my name!

JOAN FONTAINE
Exquisitely Matched for Love with
LOUIS JOURDAN
Memorable Day Star of "The Fountain Gate"

"Letter from an Unknown Woman"

AN RKO PICTURES PRESENTATION
A RAYNOLD K. PRODUCTION
STORY BY CHARLES W. MERRILL, MARGARET MURPHY AND EUGEN CARON-JOURET
Screenplay by Howard Hawks & Frankella D'Arcy for Studio City
Directed by JOHN HOUDEMANN • Released by RKO PICTURES

If you have ever been in love... ever wanted to be... ever hope to be... is a picture will never forget




JOAN FONTAINE
LOUIS JOURDAN

"Letter from an Unknown Woman"

THE NEW STORY FOR SCREEN ADAPTATION BY CHARLES W. MERRILL, MARGARET MURPHY AND EUGEN CARON-JOURET
SCREENPLAY BY HOWARD HAWKS & FRANKELLA D'ARCY FOR STUDIO CITY
DIRECTED BY JOHN HOUDEMANN

I've had no will but yours... ever

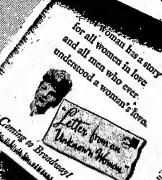


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"Letter from an Unknown Woman"

STORY CHARITON • MARGARET MURPHY • EUGEN CARON-JOURET • SCREENPLAY BY HOWARD HAWKS & FRANKELLA D'ARCY FOR STUDIO CITY
DIRECTED BY JOHN HOUDEMANN


For all women in love and all men who ever understood a woman's love



"Letter from an Unknown Woman"

CASTING BY BRADLEY

I find you all my love... yet you did not even remember my name!



JOAN FONTAINE
LOUIS JOURDAN

"Letter from an Unknown Woman"

STORY CHARITON • MARGARET MURPHY • EUGEN CARON-JOURET • SCREENPLAY BY HOWARD HAWKS & FRANKELLA D'ARCY FOR STUDIO CITY
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TO YOUR PATRONS!

NEWSPAPER
ADS

Mpls. Exhibs Puzzled Over Failure Of Oscar-Winners To Pay Off at B.O.

Minneapolis, April 27. Surprisingly disappointing box-office showings have left the LeRoy Award pictures at the trade wondering what's what. Results have been the more shattering in view of the fact that their local offerings were deferred until after the Easter and in view of the fact that theatre business generally in Minneapolis has been holding close to par.

While "Gentlemen's Agreement" turned in a very "respectable" \$100,000 gross for its first Radio City week, the takings were far under expectations in view of not only the Oscars conferred on the picture, but also the local critics and even editorial writers' raves as well as the advance audience. Anywhere from \$25,000 to \$30,000 and more had been expected and the second week's box office figures at the same theatre have chalked up such figures. And in the second week of its run there was a near boxoffice collapse and takings sank to a puny \$12,000. Other exhibitors who had had other pictures, have pulled at the house for their second stanzas. Others have run to run for longer at Radio City. "Agreement" has been moved over to the Century on an extension of its downtown run.

The going for "Double Life" was even tougher. Though only a single week at the State—in opposition to "Agreement"—and its critics' takings were not so good. In its moveover engagement at the Lyric it did a mediocre \$6,000 its first downtown week and out.

While the trade appreciates the fact that these pictures are undoubtedly have a limited appeal in Minneapolis—"Agreement" because of its anti-Semitism theme and "Double Life" with its Shakespearean sequences—it's still felt that the LeRoy Award pictures have given them considerably more box office prestige if Oscar-winning pictures are to mean much in Minneapolis film fans. And the boys are trying to figure out just what is wrong with the picture, the awards do mean here.

In the case of "Agreement" there was plenty of jobber grubbing heard during the week against "propaganda" in pictures. One near fist fight was reported. A male patron on coming out loitered long enough to inveigh loudly against the pictures and the exhibitor and another customer, overhearing the remarks and resenting them, started to argue with the complainant. The argument reached the stage where one of the pair invited the other outside to settle it with fists. Minneapolis is known to be an anti-Semitism hotbed which may help to explain the picture's reception.

As for "Double Life," State and Lyric patrons have registered complaints against the "Othello" sequences. Reviews were highly favorable here, but audience reaction was exceedingly mixed, house managers said. The mere fact that the picture included such "undesirable" material was known to have kept prospective patrons away.

One exception so far among the big Academy Award winners in the matter of boxoffice is "The Mincest." State and Lyric have followed the Oscars distribution. The Mincest, after RKO Theatres here passed it up entirely and it did not look as though it would be shown here. Minneapolis lost first-run showings. However, LeRoy J. Miller, Universal branch manager here, made a deal with Ted Mann of the sure-seater World. In its first week in the 350-seat house it chalked up \$45,000, nearly double the gross that most pictures have been grossing at the house recently, and are going alone at a \$200 clip its second week.

3 Hartford Hosps Benefit From 'Fuller Brush' Bow

Hartford, April 27. Three Hartford hospitals will be the beneficiaries of the world premiere here on May 12 of "The Fuller Brush Man" at the Hartford St. Francis and Mt. Sinai hospitals will share in the receipts of the Columbia picture, in which Red Skelton stars.

Hartford is the home office of the Fuller Brush organization.

Mpls. Crick Hams It

Minneapolis, April 27. Will Jones, Morning Tribune film and radio columnist, has been making the rounds of the city appears before luncheon clubs, with his comedy act during which he presents as a comedian with Lana Turner. He does the interviewing all right, but the Lana Turner answers are on a record which he plays.

The record was cut when he interviewed Miss Turner in Hollywood over the long-distance telephone from Minneapolis, and the actress' replies, which really contain no information or commit her in any way, provide the laughs.

CANADIANS REJECT TWO U.S. PIX, CUT 78

Windsor, Ontario, April 27. Censors in Canada's province of Ontario rejected two American features and forced the exhibitors to cut 78 other pictures before admitting the films for screening there. However, the large bulk of the American pictures were approved without change.

Ontario censorship found these three films in American pictures, reports Nathan D. Golden, chief of the Commerce Department's motion picture division.

"Franchise" depicts the lives of a group of hoodlums too frequently in a vivid fashion, too frequent use of that type of subject matter to justify the commission of murder, the psychological drama, a type of picture which is considered disordered mentally involving the commission of murder or self-destruction. "The Man in the Hat" is pronounced when the subject includes domestic infidelity.

Private letters issued today by Golden: "During 1947, the Chinese Board of Film Censorship at Shanghai reviewed 1,206 entertainment films of various kinds. Of these, 104 pictures, with the domestic Chinese production in second place, with 104 pictures, were totally rejected, five were American, and cuts were forced in 104 pictures. The Chinese censors were hardest on their own product. "Steady" ratings rejecting certain foreign films were that they encouraged superstition among the people and were punished by legal means, create sympathy for criminals, and also political propaganda."

CURA: During February, 29 new films were released in Havana, compared with 22 in January. The office for the short month hit \$155,820, against \$149,817 for January. The month's gross was \$1,100,000, with Mexican, two Cuban, two Argentine, one British and one American picture.

While American films earned \$108,456, or 69.6% of the total, the picture "The Man in the Hat," "Soldado," with the Cuban "Maria la O" second at the boxoffice.

U.S. Oldies Mixed Draw OK Denmark; 'Sto' Looks OK

Copenhagen, April 14. Asa Film's production "The Star of the Sea" (Danish title "Stor Sæl") stands the Danish picture well received. The picture has clicked with the public too since recent preem at the Palladium. The picture is a production of the film stamps it as one of the Danish picture industry's most efforts and it should be a grosser in the Scandinavian market. Co-directed by Bodil Ipsen and Astrid Henning-Jensen, picture stars Paul Reichardt.

Several American oldies, meanwhile, met a mixed reception. "The Gashlight" was greeted mildly at the Danish formations. "The Gashlight" seems probable due to marquee names, Goldwyn's "North Star" at the Danish formations. "The Gashlight" was greeted mildly at the Danish formations. "The Gashlight" seems probable due to marquee names, Goldwyn's "North Star" at the Danish formations. "The Gashlight" was greeted mildly at the Danish formations. "The Gashlight" seems probable due to marquee names, Goldwyn's "North Star" at the Danish formations.

Paging Rand-McNally

Hollywood, April 27. Metro flacks give out with a story that Gene Kelly and a company will spend a vacation paddling a canoe down the Colorado river to the Gulf of Mexico.

Maybe the studio is re-arranging things with Rand-McNally, the Colorado doesn't go that far.

Gamble Getting Unusual Co-op From Exhibitors

Theatre operators, notorious in the past for their reluctance to spend time or effort on the success of overall industry good will, are taking an unusual interest in the current drive to improve relations. Ted Gamble, prez of Theaters Owners of America, declared Monday that Gamble made the statement as he was about to leave for a series of exhibitor meetings in the American country on the public relations tour.

TOA, prey cited the sessions called by theatresmen in Omaha, Atlanta and Little Rock as evidence of exhibitor desire to create a new public attitude toward the industry. The Atlanta sessions alone, scheduled for next Monday (3), there are going to be 400 theatres. Their enthusiasm, Gamble said, extended not only to asking him and Robert Croft, TOA executive director, to address them, but to arranging press and radio interviews for them and also in the town. Aim of the move is to void in the public mind the idea that Hollywood is slugged with the public which will result in nothing but cheapies and to acquaint people with the high quality product forthcoming.

Along the latter line, TOA was planning to get the cooperation of the majors in preparing a trailer for its 6,000 houses. One-reger exhibitor slugged the public.

TOA, preceding the 20th move, has already trimmed its district managers' jobs from nine to six, combining some districts into new groupings responsible directly to the division office. The new districts' district managers' jobs were named assistants to the division chiefs. Eagle Lion is making a similar streamlining its sales organization now and is expected to follow the pattern, while not eliminating the district managers, trimmed its sales staff by eliminating a number of salesmen.

20th (Like Par) Koyotes District Mgr. Sales Post

Elimination of the district managers' jobs is being carried out in operation last week by 20th sales chief Andy W. Smith, Jr. points up the streamlining of sales recently effected by other major distributors.

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Twentieth's move was combined with a merger of the company's regional offices. The move resulted into a single eastern division, giving the company five instead of six regional offices. Under the new district managers has been promoted or assigned to larger jobs. The new districts' district managers' jobs were named assistants to the division chiefs. Eagle Lion is making a similar streamlining its sales organization now and is expected to follow the pattern, while not eliminating the district managers, trimmed its sales staff by eliminating a number of salesmen.

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Inside Stuff—Pictures

Under the new administration in the Screen Writers Guild, the operating cost of the organization's official publication, "The Screen Writer," has been cut by about \$100,000 annually. It lost around \$25,000 last year. Various economies were instituted by the present editorial board, which took over immediately after the election last winter of the new administration of the Guild committee. One such saving was the cutting of the free mailing list from about 500 (including numerous left-wing unions in various parts of the country) to 150 writers and such MCA.

Despite what was regarded in the Guild as a leftist slant on the part of the old editorial board, "The Screen Writer" was never used for outright ideological propaganda. Fretted it ever went in that direction was evident in an entire issue of the magazine to the support of the "1% of the gross" fund for unemployment relief. That was done without the prior knowledge of the Guild executive board. The measure was submitted by a vote of the members.

San Goldwyn offers film scripters an opportunity for wealth and fame, on a percentage basis, in the current issue of "The Screen Writer," official publication of the Screen Writers Guild. Recommending the abolition of the salary system, in the case of a majority of writers, Goldwyn suggested that they work on a profit-sharing system.

Producers contended that film writers have "sanitized their artistic aspirations for the security of a weekly paycheck," and urged them to create "an atmosphere of artistic freedom and an opportunity for even greater financial rewards in the future" by taking the same chances as legit playwrights and novelists.

"Remember Mama" hung up the biggest gross this year at the N. Y. Music Hall, scoring to \$181,500 in the first week. "Cleopatra" and topping the previous high for 1948 held by "Paradise Case," New peak for year was registered by the RKO production despite its long screen career. "Remember Mama" was the first picture to be taken by several thousands each week. "Mama" took off during Lent but managed to rack up the third best take in the opening week. Third place was taken by "East of Eden" and "Easter Hobbies," released a peak for the run of \$155,000.

"Paradise" (Seizick) is the only other production to go six weeks at first publication of the Screen Writers Guild. Recommending the benefit of Lincoln's birthday in the final week when \$120,000 was registered.

Al Margulies, Alfred Hitchcock's eastern rep and press contact, has considerably more trouble in meaning that the producer-director's name is not used more than getting it mentioned. Culprits in unauthorized use of the Hitchcock name are mostly mischievous directors of foreign films anxious to take advantage of Hitch's pre-eminence in the suspense thriller field.

Lastest move on which Margulies had to put a mix was in the advertising of "Not Guilty," French film which opened at the Little Met in New York last week. Window cards carried the legend "In the true Hitchcock style" and Margulies, who is also the film's distributor, director credit given. Last year another distrib of smalltime British film unabashedly stated that it was made by Hitchcock. Actually he had no knowledge of the film.

Samuel Goldwyn, always the industry's No. 1 man to do the unexpected, has been making a name for himself in the picture business. His Plain Dealer film critic, last week. Habitually in the past a sniper at the plain-dealers in Hollywood, Goldwyn spent an hour with Marsh and the latter, who is a writer of other pictures, was given a tour of the company and companies, Goldwyn is quoted by Marsh in his column of April 11 as saying: "I cannot remember when any year in the past has held the promise the coming one has for the motion picture-goer."

Sees U.S. Films Dominant

Continued from page 15

current business' being done by Yank picture shows as follows:

In Sweden, grosses have dropped off as much as 50% in spots, particularly in the big cities. This is because of a big increase in admission taxes. "In some provincial areas the situation is even worse. Attendance are being staged by patrons as a means of fighting the picture."

Irrespective of treaties signed between Finland and Russia, foreign country should be written off. Talks held by him with Finnish government officials indicate that the country is changing its mind.

In Norway, a drop of from 50% to 75% in running time of films compared to last year has been reported. Exhibits are endeavoring to produce faster and make more changes. In Denmark, no new product has been announced, pending formalization of the new deal between the company of America and there's a good possibility of deal being worked out.

In Belgium, boxoffice has dropped an estimated 10% in the past year. Italian biz is generally good, and probably will be maintained. During the last election, however, the district considered since the distraction kept patrons away from the picture.

Spain has been hurt by uncertain conditions. Licenses for American films are being withheld. The picture to next to nothing. Only four licenses for Yank imports were issued for the last 10 films by 1947 and the distributors have been given in other fields.

Spanish producers. A year ago, the same number have been issued for Yank imports. During the last 10 films by 1947 and the distributors have been given in other fields.

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be in dire straits within nine months.

Portugal, previously a free market, is rife with rumors of quota restrictions. The picture has taken place but it's known that the axe will fall shortly.

Poland, where the situation is very bad because of the uncertain military and political situation. Mobilization of the men. In Salonika, one of the major cities, he dropped to practically nothing because of nearby fighting.

Par Theatre

Continued from page 15

Other improvements. Idea which is being considered is to give the house a streamlined and much brighter appearance.

Savings. All fabrics are being ripped from the walls which were uniformly covered in red velvet. The Paramount houses will receive the same treatment, it's said. By so doing, the house has been yearly in maintenance since the fabric gathers dust and has to be replaced. The new material in insurance premiums alone, will be cut sensibly. It's pointed out.

Three-dimensional, permanent display in the lobby. It's the first real feature of the house has been given since being built in 1926. Move was considered some seven years ago, but the cost of the material shortages cramped the plan.

Material notes that theatre contractors have to be educated all over again as to the technique of erecting the structure. The picture to next to nothing. Only four licenses for Yank imports were issued for the last 10 films by 1947 and the distributors have been given in other fields.

ERROL FLYNN SHERIDAN ANN "SILVER RIVER" TRADE SHOW MAY 3RD



BIG EXCITEMENT ON ITS WAY from
WARNER BROS.

CITY	PLACE OF SHOWING	ADDRESS	TIME	CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner-Screening Room	79 N. Pearl St.	8:00 P.M.	Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.	Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.	Minneapolis	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.	New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.	New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.	New York	Home Office	321 W. 44th St.	2:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.	Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.	Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.	Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.	Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Detroit	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.	Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Des Moines	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.	Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
Indianapolis	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.	San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.	Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.	St. Louis	Srenco Sc. Room	3143 Olive St.	1:00 P.M.
				Washington	Warner Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

ERROL FLYNN - SHERIDAN ANN in "SILVER RIVER"

with THOMAS MITCHELL · BRUCE BENNETT
Directed by RAUL WALSH · OWEN CRUMP
Produced by

Screen Play by Stephen Longstreet and Harold Frank, Jr.
From a Story by Stephen Longstreet · Music by Max Steiner



TIMELY! TOPICAL! TERRIFIC!

"Fast melodrama backed by solid cast and authentic backgrounds... might ride the headlines into the boff B.O. class."
— VARIETY

"First-rate melodrama...superb touches of realism and on-the-spot background photography."
— M. P. DAILY

"As action display and exploitation item, geared for quick, profitable payoff."
— HOLLYWOOD REPORTER

"First-rate mystery thriller... Strong cast...Background shots outstanding."
— BOXOFFICE

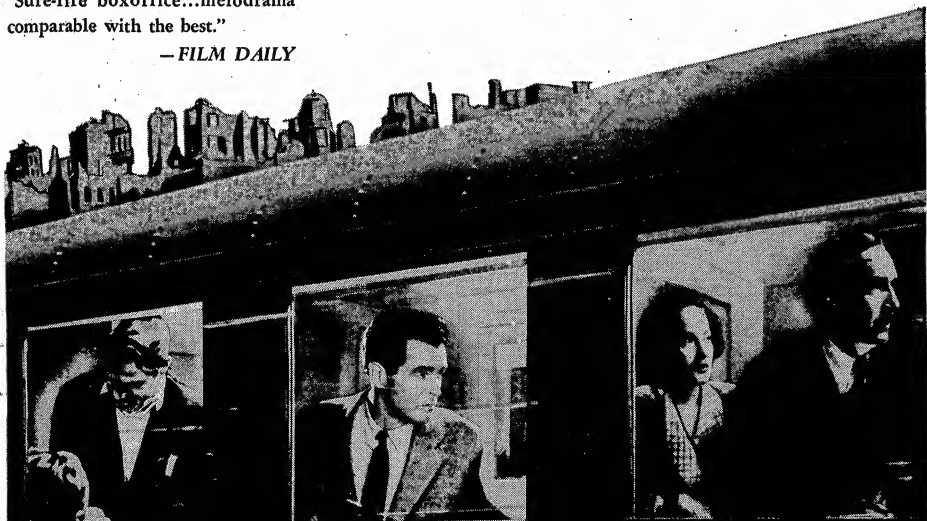
"Exciting...well made and maintains interest on high..."
— THE EXHIBITOR

"Shots of bombed-out Berlin and Frankfurt alone make it worth the price of admission."
— DAILY VARIETY

"Exciting melodrama...most of the film was made on the scene—Paris, Frankfurt, Berlin..."
— M. P. HERALD

"Thrilling, absorbing, timely, dramatic... Extensive exploitation recommended."
— SHOW MEN'S TRADE REVIEW

"Sure-fire boxoffice...melodrama comparable with the best."
— FILM DAILY



Merle Oberon · Robert Ryan · Charles Korvin · Paul Lukas

in

Berlin  *Express*



DORE SCHARY in charge of production

Produced by BERT GRANET · Directed by JACQUES TOURNEUR

Screen Play by HAROLD MEDFORD

COAST TO COAST

COO-LOSSAL!

DENVER POST
A delightful piece. Will capture your affection completely.

GREAT FALLS TRIBUNE

New and Different Movie.

A "smash hit."

Art and culture combined to come up with "box office."

INDIANAPOLIS STAR

A refreshing novelty. Grown-ups will find it entertaining, too. It has suspense.

KANSAS CITY STAR

A movie to which mother and dad need not hesitate to take the children. Grandmother and grandfather will like it, too. And uncles and aunts.

NEW YORK TIMES

A wonderfully different time.

There's no reason why one and all shouldn't find this a very pleasant and unusual diversion.

A full round of applause for an extraordinary entertainment.

NEW YORK SUN

Youngsters could probably watch forever. The birds are remarkable.

N. Y. DAILY NEWS

Enchantment awaits at the Gotham Theatre. Exciting. Delightful. Circus and the love birds amazing, daring.

New unusual and artistic. Well worth seeing.

N. Y.

DAILY MIRROR

Most unusual, a push-over for the kids and charming for adults.

A gem, unique and amusing.

N. Y.

HERALD TRIBUNE

Fantasy, farce, whimsy uniquely entertaining film.

A delightful modern fairy tale.

N. Y. WORLD

TELEGRAM

Something more than just a bright trick to amuse the kiddies. A pleasant little gem of light hearted gaiety.

N. Y. JOURNAL-AMERICAN

Astonishing charm. Deserves the special Oscar it recently got.

OREGON JOURNAL

Novel, bit of film entertainment.

THE OREGONIAN

Fabulous Flicker. Dangblasted movie since old T. Edison brainstormed with his magic lantern. Hard-hearted critics, predict "Bill and Coo" will be the most talked-about film in years. Slightly more than terrific.

SAN FRANCISCO NEWS

Amazing production. Intriguing and unique film: An enchanting, almost unbelievable picture.

SAN FRANCISCO CHRONICLE

Something to chirp about. Fresh, cute, clever. Will astonish as well as tickle you. The whole thing should prove mighty amusing to anyone.

SAN FRANCISCO EXAMINER

Bill, you were magnificent—a lovebird actor with all the qualities of a sophisticated Gable, rugged Wayne and handsome Peck.

As much fun for grownups as youngsters.

Engaging from start to finish with romance and suspense.

SAN FRANCISCO CALL BULLETIN

Novelty, the like of which you've never seen before.

Different. Charming. A diverting novelty for anyone's money.

SEATTLE TIMES

An hour of sheer delight. Almost incredible. Exceptional entertainment for all the family.

WASHINGTON EVENING STAR

It ought to give the young and the young in heart a pleasant hour. Told with a great deal of charm.

WASHINGTON TIMES HERALD

A definite avian triumph.

A new chapter in flicker history has been made.



KEN MURRAY'S
BILL and COO
A FULL LENGTH FEATURE
in TRUCOLOR

featuring **BURTON'S LOVE BIRDS** and Curley Twiford's **JIMMY THE CROW**
Directed by Dean Riesner • Screen Play by Royal Foster and Dean Riesner • Based on an idea from Ken Murray's Blackouts
A REPUBLIC PRODUCTION

REINTEGRATION OF TV

Der Bingle Finds a Sideline

Pittsburgh, April 27. — Atlantic Refining Co. and Reich's Sealest Ice Cream, co-sponsors of Pittsburgh Pirates' baseball broadcasts, practically got their investment back opening three days of the season when Bing Crosby monopolized the play-by-play mike over WWSW and a regional network to smack off the biggest local Hoopering in history. Der Bingle, v.p. of the National League entry, came on for the trio of clashes with Chicago Cubs and spent game times in the broadcasting booth with Rosey Rowswell.

Crosby closed the plays for five innings in the first game, about six in the second and seven in the third. Rowswell wouldn't let him get off the air, and general consensus of opinion among the listeners was that Bing could qualify for a job as an ace sportscaster as well as the decision to give up crooning.

In addition, Crosby gave WWSW a beat by broadcasting a five-minute interview that was practically a monolog during the pre-opening game ceremonies from Forbes Field. The inviolable cracks about Hope were howls. Last season Crosby also came on for Pirates' opener and likewise did some play-by-play calling but got as extensively as this season.

Hinterland Rumbings Gain Force; Are Giveaways Giving Radio Away?

Low rumbings are coming from the outlands over the networks' leading of the ether with contests and giveaways. Disgruntled listeners-to-the-editor and grumbling to retailers apparently haven't anywhere reached out to the networks yet, but it doesn't take a seismograph to discern an adverse groundswell of listener reaction that may well mount to tidal proportions.

Listeners who faithfully make it a point to catch prize-loaded airmen week after week, sometimes after having ditched out, come to qualify for a try at the assorted giveaways, can't be blamed, it's argued, for developing a vested interest in the eventual outcome. But, as in the quip that hardly anyone knows anybody who's ever been killed by Hooper, hardly anybody knows anybody who's copped a giveaway fortune, so astronomical are the odds among the millions who listen. Result is an inevitable diminishing of interest as time passes.

Sample of dialer reaction seemingly gaining ground comes out of Portland, Me. Gag going the rounds there is that the only dough earned locally in a national radio contest was the \$18 pocketed by a

(Continued on page 40)

Annual Steel Tug-of-War On

The annual ABC-CBS tug-of-war for the lucrative U. S. Steel billings (represented by the 60-minute "Theatre Guild of the Air" show) has started anew, now that the client is looking ahead to the 1948-49 broadcasting season. Thus far it's been ABC all the way as the successful bidding war in last season it was necessary to advance from 10 to 9:30 to win U. S. Steel's favor.

ABC, anxious to cut the show to fit its Sunday night commercial program volume, and to boost its revenue by \$2,000,000, jumped the gun on ABC and made the bid to sponsor a few weeks back. ABC followed through last week, confident that the war the web has built the show up to an 11 rating and a search will redound to its favor when renewal time comes around.

'CORLISS' DONS STRAW HAT FOR BOB HOPE

Hollywood, April 27. — Bob Hope's summer replacement for 13 weeks starting June 15 will be "Corliss Archer," a comedy dropped by Campbell Snow and Waide continues in the same role and Bert Pagan produces.

Among the shows submitted by J. Hugh Davis, of the Cline, Cone and Belding to Lever Bros. "Corliss" situation comedy piece.

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Low rumbings are coming from the outlands over the networks' leading of the ether with contests and giveaways. Disgruntled listeners-to-the-editor and grumbling to retailers apparently haven't anywhere reached out to the networks yet, but it doesn't take a seismograph to discern an adverse groundswell of listener reaction that may well mount to tidal proportions.

Listeners who faithfully make it a point to catch prize-loaded airmen week after week, sometimes after having ditched out, come to qualify for a try at the assorted giveaways, can't be blamed, it's argued, for developing a vested interest in the eventual outcome. But, as in the quip that hardly anyone knows anybody who's ever been killed by Hooper, hardly anybody knows anybody who's copped a giveaway fortune, so astronomical are the odds among the millions who listen. Result is an inevitable diminishing of interest as time passes.

Sample of dialer reaction seemingly gaining ground comes out of Portland, Me. Gag going the rounds there is that the only dough earned locally in a national radio contest was the \$18 pocketed by a

(Continued on page 40)

Annual Steel Tug-of-War On

The annual ABC-CBS tug-of-war for the lucrative U. S. Steel billings (represented by the 60-minute "Theatre Guild of the Air" show) has started anew, now that the client is looking ahead to the 1948-49 broadcasting season. Thus far it's been ABC all the way as the successful bidding war in last season it was necessary to advance from 10 to 9:30 to win U. S. Steel's favor.

ABC, anxious to cut the show to fit its Sunday night commercial program volume, and to boost its revenue by \$2,000,000, jumped the gun on ABC and made the bid to sponsor a few weeks back. ABC followed through last week, confident that the war the web has built the show up to an 11 rating and a search will redound to its favor when renewal time comes around.

'CORLISS' DONS STRAW HAT FOR BOB HOPE

Hollywood, April 27. — Bob Hope's summer replacement for 13 weeks starting June 15 will be "Corliss Archer," a comedy dropped by Campbell Snow and Waide continues in the same role and Bert Pagan produces.

Among the shows submitted by J. Hugh Davis, of the Cline, Cone and Belding to Lever Bros. "Corliss" situation comedy piece.

REINTEGRATION OF TV

The radio trade—both in New York and in Hollywood—was alerted Tuesday to the repercussions stemming from the most sensational agency-client-network-tangle to date in an otherwise lethargic season.

Speculation was rife as of yesterday (Tues) as to the outcome of a series of highly-involved and widely-debated deals involving three agencies, two top comedy shows and NBC. As trade events go, they were rocking, in view of their alarming overtones.

Here was the score, as yesterday:

1. Rexall "suspended negotia-

'Taint So: Trammell

Niles Trammell, NBC pressy, yesterday (Tues.) emphatically denied that NBC had made any commitment on time involving Red Skelton, Red Skelton, "or any other time involving any other client, agency or talent."

2. Under the purported arrangement, W. W. Ayer loses the \$2,000,000 Rexall bill to BBDO & Co., W. L. Ramey also being out.

3. Amusement Enterprises, controlled by Jack Benny and Music Corp. of America, are understood to have been outbid by the Bandwagon-NBC dealings, giving rise to the rumor that they have something to say about the outcome of the time slot following Benny.

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Trim-Budget Trend Seen for Shows Next Year; Drastic Reshuffle Looms with Some Standouts Out

Legal Courtesy

Toledo, April 27. — "Salute to Veterans" program will come to Saginaw, Mich., radio listeners for a certain time segments opening up, although some cancellations are coming through. But there is every indication that, aside from the perennial run of the high-kick-ated Benny, Allen, Bergens, Amos 'n' Andy, Fibber & Molly, etc., the average client wants to shave his programming costs.

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Present indications point to a drastic reshuffle of the network program schedule next season, with the sponsor emphasis on lower-budgeted shows. The network chiefs are particularly disturbed over the likelihood of additional time segments opening up, although some cancellations are coming through. But there is every indication that, aside from the perennial run of the high-kick-ated Benny, Allen, Bergens, Amos 'n' Andy, Fibber & Molly, etc., the average client wants to shave his programming costs.

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Freddy Martin Sizzles

As MCA Parts Jurgens

For Coca-Cola Show

Hollywood, April 27.

Music Corp. of America pulled a quickie cup by inking Dick Jurgens to a one-year pact. Jurgens' full bait was the summer replacement for Coca-Cola, replacing Spike Jones-Dorothy Shand show.

Freddy Martin is reported to be out of the picture, but the impression he was getting the show.

Pillsbury Options CBS Time

Pillsbury's CBS time may be a six-week "Double the Goodies" decision to drop the 60-minute "Ford Theatre" and take the 30-minute slot. It can latch on to a favorable night-time segment.

CBS' new looks washed up with its \$17,500 musical package, and Camel may shed the Vaughn Monroes' soap opera company wants Durante back.

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Go Network—or Else

The pressure is on from both NBC and CBS for accounts that want to use or stay on their respective New York outlets, WNBT and WCBS-TV, to go network. NBC refuses to accept any new advertiser business that will involve the payment of seconds to a hookup customer, while the management of CBS' tele operations is under express orders from William S. Paley to underscore the network pitch with all current or prospective WCBS-TV advertisers.

In passing on his wishes to the CBS television section Paley pointed out that if CBS was to develop a video network it was imperative that it be in a position to feed affiliates with commercial programs and as many of them as possible. The CBS chairman added that an account shouldn't take much persuading since the facing on of the network's present two TV affiliates meant so little extra time cost.

As a result of Paley's orders Gulf Oil, which carries a new show on WCBS-TV, has been advised that it is expected to go network within the next few weeks. Gulf is now spending \$1,000 a week for program and time. It can have the additional two stations for \$150 a week.

An account which NBC recently turned down because of that advertiser's non-network disposition is now dickering with WCBS-TV. The latter outlet is inclined to take the business, since the advertiser involved has given assurance that its client proposes to spread out in the fall.

Legiters, Not Filmmakers or Radioites, Should Inherit TV, Says Langner

By BOB STAHN

Television belongs to actors trained in the legit theater and films rather than to those trained in radio or on radio. That's the opinion of Lawrence Langner, director with Theresa Heiburn, of the Theatre Guild, after six months' experience with legit actors work best in television. Langner believes, since the medium requires actors who can learn their lines, absorb a characterization in their bodies and actually become the characters. "This requires study, adequate rehearsal and as much thought and care as in Broadway," he said. "For that reason, he said, the Guild has learned that legit actors are best. They're not accustomed to learning their scripts or to the use of body movements. As for film techniques, Langner pointed out that legit actors are not to be quipped as an actor to "develop in his quip" and therefore it's impossible to "piece together synthetically a number of bits of acting."

(Continued on page 34)

Figures Don't Lie

In line with statements of major manufacturers that the demand for television sets still exceeds the rate of production, figures recently made available by distributors in various cities indicate sets are being bought as fast as they are turned out. In Detroit, for example, the American N.Y. area (including Newark) still tops the list with over 100,000 sets now in circulation.

Other top cities include Philadelphia, with 20,000 sets; Chicago, with 17,500; Los Angeles, 17,000; Washington, 9,000; and Baltimore, with 5,000.

No Soap Yet On TV Soap & P&G in Video

If Procter & Gamble should decide to take a flier into television during the course of the current season, the initiative will probably take the form of a cooking demonstration program with the plug assigned to Crisco. Radio's customer will shortly pass on its ad budget for the coming fiscal year and the probabilities are that it will allow for some sort of participation in the new medium, although the video division of this participation have yet to be crystallized.

Procter & Gamble organization seems to have taken the stance that though it is fully appreciative of video's advantages, it would rather wait until it is ready to be shown why it should move into the new medium in the medium rather than wait until the chances of return on the investment. The account is looking to its several agencies to come up with the answer and make recommendations. One answer already advanced involves the argument of staking out time franchises. In the meantime the manufacturer has assigned two of its staff men from the radio department to keep themselves thoroughly apprised of video developments and maintain a close contact with the P & G agencies on tele matters.

WNBT'S 'WORTH' SHOW BOUGHT FOR CBS-TV

CBS Television has bought a show which was produced, and aired, last week by N.Y. radio station WNBT. "What's It Worth?" a session presided over by Signe Anderson, N.Y. art restorer and appraiser, on which he analyzes the values of old and antique objects brought in by listeners.

CBS expects to put the show, a half-hour, weekly, on the air. Video cameras sometime next month.

WIPING SETUP IS NIGHTMARE

The single problem of applicants for employment at the network becomes staggering. The applicants have reached the proportions of a small army, all motivated by the dream of "getting in on the ground floor."

The situation is such at CBS that television officials there now flatly refuse to interview anybody. Meaning there are high-priced tele execs who cannot obtain either executive or secretarial help. Last week the whole CBS employment application responsibility was turned over to Robert Kalafatis, director of personnel for CBS proper.

The mad rush into tele is applicable to the other networks as well. And to a proportionate degree tele stations outside of New York are encountering the same situation.

The rapid and dizzying expansion of CBS' television station, staff, schedule and expenditures in Manhattan has created working conditions which everybody agrees are now and may for months to come continue to be appallingly chaotic. The CBS executives would create much chaos as workmen push executives and others away from the station. Grand Central. In the next months CBS Television will be competing between specified 42d street for program people, another office near Times Square for supplies, staff and a third contingent quartered at the radio network itself in 485 Madison.

While reading to occupy the remodeled studios (world's largest) and to train its new crew. For weeks on end the program executives including Worthington (who takes time from his duties to pressure of program planning and building in order to give regular classroom instruction to new "directors" who have never directed a television show. Again there are camera men and technicians in constant apprenticeship and everybody is in everybody else's path. Because of the pressure, the CBS video schedule moving by summer, the top officials, Adrian Murphy, Louis Brown, Miner, George Moskovsky, Leonard Hole, Jerry Danzig, Richard Redmond, Robert Boudick, Merritt Coleman, all are on a 16-hour routine every day. Four of them are necessary to refer many responsibilities to the radio parent company. In addition to the personnel problem, CBS is handling the publicity, promotion and labor negotiation aspects for the TVC.

WCBS Shifts Quarters
The CBS-TV network television outlet in N.Y., will move into its studios on schedule but it won't be until the summer. The network Web has been prevented from finishing work on those through inability to find office space. The TV staffers now quartered in the Grand Central Terminal Bldg., N.Y.

Studio shows will be resumed tonight (Wed.), after more than a three-day lull when Danzig's radio air his new show from 7:30 to 7:45 p.m. The station is moving into its new quarters next Monday (3) with a musical variety show featuring the vocalists of the Grand Central Terminal Bldg., N.Y.

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First Int'l Telecast

Detroit, April 27. The first international telecast is scheduled for presentation tomorrow night (28) by WWJ-TV. "Permission has been received from the National Association of Broadcasters and the FCC to televise the opening ceremony of the Windsor Junior Chamber of Commerce Industrial Exposition from the Windsor Arena in Windsor, Ont.

Dumont Set Won't Be Left Behind In Building a Web; Background Set

Roll Out the Barrel

Washington, April 27. There's plenty of oil on that television annals. Movement of about 10 million telegrams into video forms the single largest block of non-radio enterprise taking claims on the TV channels.

Here's a sample of the oilmen's invasion of tele station ownership: Millionaire Texan Homer W. Snowden is putting in bids for Oklahoma City, Denver, Shreveport and Wichita.

Partnership of oilmen H. R. Coffield, W. L. Pichens and R. L. Wheelock is applying in Houston, Corpus Christi, New Orleans and San Antonio. Both outfits are expected to enter fifth applications momentarily.

Former Houston oilman George E. Cameron, Jr., has applied for Tulsa and is preparing bids for four other towns.

Woodson, oilman-publisher-broadcaster, has bids in the hopper for Amarillo, Waco, Lubbock and Austin.

California Ed Pauley is in the race for tele in Frisco and is preparing other West Coast markets.

Millionaire Glenn McCarthy, oilman, operator, is after both AM and tele stations in Houston.

Ed London, oilman and former GPO Presidential candidate, has a request in for Denver tele.

Barrett has grant to oil interests went to the Lacey-Potter Tele Co. in Dallas. Since met the late William Lacey's death, Potter has decided to stay in video with the help of outside capital.

CBS Cut Out Of C.C. Tele Picture

CBS was cut out of the Washington television picture entirely last week when "WMAL-TV, Evening Star station in the capital, inked a two-year affiliation contract with ABC. Only four channels have been assigned to D. C. and the other three are owned-and-operated outlets of NBC, DuMont and Baltimore Broadcasters.

What plans CBS will now be able to make for all-important Washington coverage have yet to be determined. It's believed possible the web will endeavor to work out some kind of sharing arrangement with one of the four webs already established there. But the contract is so difficult since each of the four either has, or will have, its flagship station in the site of the CBS key tele station.

WMAL-TV's affiliation with ABC outlasts the best definite proof that tele stations will follow their AM networks in signing affiliation deals. Here's the pitch for the station by CBS, with indications pointing less than two weeks ago to a probable affiliation with WMAL, the Evening Star's AM outlet, is an ABC affiliate, however.

ELEANOR KILGALLEN

TO CAST FOR CBS-TV

Eleanor Kilgallen joins CBS next week as head of television casting. The casting director, who is a drama producer, has been handling production on her sister Dorothy's radio series for the Drackett Co.

Until last summer, Miss Kilgallen was in charge of casting for Young & Rubicam and previous to that had the same job at NBC and then CBS.

Serving notice on the major networks that DuMont is not to be left out in the cold when it comes to establishing a video network. Most stations relations manager Halsey V. Barrett declared that a station would not count for much unless it had a television network. "Two determining factors in building a television network," Barrett declared, "are the best program service and the lowest price available."

For that reason, he declared, "DuMont is going out to build itself a television network taking nothing for granted." DuMont, he revealed, is going to place considerable emphasis on its kinescope recorder in luring affiliates into its fold. Use of the recorder, he pointed out, will make possible the establishment of an "air express network," which would render obsolete the question of coastal cable or microwave relay costs.

Casting doubt on the major networks' contention that it is impossible to new tele affiliates inked, Barrett pointed out that none of them yet has a television network. "If affiliates are to be bound all the press releases they've been putting out, we'd like to know if they really have actually signed, or whether the other networks presume they'll sign, what tests have been put in the contract? Is there anything to guarantee a beautiful friendship with another network?"

DuMont believes, according to Barrett, there will be little competition for affiliates with five or more tele channels. Such situations, he declared, will support the network's tele networks. Real background will come, he said, in the many channels that will be set up. About 100,000, there are only three channels available. Barrett also pointed out that it's impossible to draw an analogy to radio on affiliates charges. "There will be no more radio charges in television," he said. "The greater the population, the greater will be the charges. Charges won't be set on a per-gram basis, as they are in radio."

Barrett disclosed that DuMont's kinescope recorder is now ready for commercial use. Records are similar to Paramount's theatre television system, comprising a specially-built camera which records the images off the face of a tube-type tele receiver on film. DuMont's camera takes 16mm film works only with 16mm film.) DuMont has already used the recorder in a number of cases. "It's not only holding up its use for network purposes, Barrett said, is working out of the costs involved."

Tele Talks Richmond, With Mixed Reaction, Lotsa Brass on Hand

Richmond, April 27. Television, slightly out of focus at its coming-out party, made its debut in the city of the Confederacy last night to meet with varied public comment that ranged from "too much in the air" to "a lot of promises by ranking state and city officials who hailed it as 'a stimulus to educational and cultural opportunities.'"

WTRR, the city's first video outlet, began telecasting last night with an elaborate five-hour program, despite some technical difficulties. The quality of the clear reception on receivers in the studios, many radio shops, some homes and in the streets and in private homes and corner coffee shops.

WTRR is owned and operated by Havens & Martin, Inc., also known as the Richmond Broadcasting Co. (Continued on page 41)

MIDWEST NETWORK SET TO RIDE OCT. 1

Toledo, April 27. E. Y. Flanagan, managing director of WSPD-TV, operated by the Fort Industry, announced that WSPD-TV, originally scheduled to begin video programs in June, will open in late September because of adverse weather conditions which have slowed erection of its new towers. Meanwhile, Dan D. Halpin, RCA-Victor television receiver sales manager, told video set salesmen in Toledo that a Midwest Network, which will include Toledo, will go into operation by Oct. 1, and that a network extending from St. Louis to Boston will be in operation by Dec. 1.

Rudy Vallee to Mgr. Tele Sets Under \$200

Kansas City, April 27. Vallee-Video, Inc., tele producing company headed by Rudy Vallee, is going into manufacture of low-cost video receivers here. First of the new sets is a tabletop model now in the television laboratory of KMBC, under direction of Gerry Setz produced by A. J. Stephens long-established cabinet and fixture maker here. Deal was set with Vallee when Stephens was on Coast vacationing recently. An old friendship renewed by the talk, and Stephens became a vice-president of Vallee-Video to head up the receiver end. Both men are in the set manufacturing department. Plan is to sell set under \$200 retail price, Stephens said.

So carefully researched that the writers try when possible to visit actual scenes where the event originally occurred.



So vital to its listeners that some have written to pledge themselves to buy any product that this program advertises.



So vivid and so real that a housewife in Connecticut heard her own voice crying "Stop!" to Joan of Arc's executioners.



Top CBS newsmen report the event as if it were happening before their very eyes.

CBS microphones and men are at all phases of the event, reporting, describing, and interviewing the chief figures.

The resources of modern radio are used to the fullest, giving the illusion of foreign pickups and switches from one point to another.

In case you missed the Battle of Gettysburg...

Suddenly, because of a great CBS show, YOU ARE THERE!

"YOU ARE THERE" is the new title for one of the most applauded programs in Radio. Reasons for the name-change (from "CBS Is There"): the series is now available for sponsorship and no longer needs an institutional label; and the real point of the whole thing is that indeed, when this show goes on, *you are there*.

YOU ARE THERE as if you'd been sitting close by your radio when Columbus caught sight of land . . . or when Lincoln visited Ford's Theatre on a certain April night in 1865 . . . or when a handful of men decided to make a stand at the Alamo.

Radio's critics have pulled out all the stops in praising this one.

It's "arresting as the headlines you just scanned" to Walter Winchell, who knows a headline when he sees one. And from *Vogue* to *Variety*, the story's the same. It's "a blessing,"

"among the finest," it's "gripping entertainment," "an all-round top-drawer job," and "one of the most interesting and listenable programs of any sort ever heard," with its production "as slick a bit of business as you'll find in radio."

But even more important, the listeners have taken this show to their hearts. Seldom has a new radio program aroused such loyalty, or evoked such intense reaction, expressed in thousands upon thousands of letters, from people of all ages, in every kind of occupation, all over America.

To an advertiser who wants to reach all those people . . . and who's looking for an important radio program with the rarest of added features, "built-in" good will . . . CBS believes you'll have reason to be glad YOU ARE THERE.

A CBS PACKAGE PROGRAM



Katz Poses Idea of Dual TV Rates To Clarify Station's Service Types

The Katz Agency, rep for several newspaper TV outlets, has submitted to these stations a rate card formula which, it believes, will simplify things for the buyer. Proceeding on the observation that time buyers have found the average TV rate card confusing because it doesn't define the type of video services included in the rate, Katz urges that two rate structures be set up, one a basic rate, and the other, a studio rate.

The basic rate would apply to all but live talent, special feature and remote programs and include transmitter and film facilities, the services of an announcer and the use of recorded music as background to film commercials. It would also cover programs and announcements fed by another station or a network.

The studio rate would prevail on all live talent studio production and the price would entitle the account to the facilities covered by the basic rate plus any existing camera facilities, technical crew, program director and minimum rehearsal time, based on a ratio of two units of rehearsal time for each unit bought. Special feature and remote programs, according to the Katz suggestion, would have to be figured individually and quoted on an all-inclusive basis.

The rep's recommendation also embraces a time-and-rate formula designed to include 10-minute and 20-minute segments, which would charge 80% of the hour rate for a half-hour, 50% for 20 minutes, 40% for a quarter-hour, 30% for 10 minutes and 20% for five minutes.

Philadelphia—Bosh Pritchard, plunging halfway for the Eagles, local pro football club, has two off-season jobs. He's a crooner-baritone, singing at club dates and making recordings. And he's just been signed as announcer and m.c. on the Gretz Beer TV "Sports Scrap Book" show on WPTZ.

Hedgerow Theatre Sets Deal With WPTZ for Shows

Philadelphia, April 27. The long-established Hedgerow theatre of nearby Moylan, Pa., also agreed to deal with WPTZ. Film video outlet, to televise a number of Hedgerow productions during the season. WPTZ will make its studio and technical facilities available for the telecasts. Hedgerow, second largest repertory in the world, set a record in American theatre history April 21 when it celebrated its 25th anniversary. David Metcalf, Hedgerow production manager, will be in charge of television research.

Flock of Bids As TV Parade Goes On

Washington, April 27. Pic men figured in two of another dozen new bids for tele operation reaching the Federal Communications Commission last week. Harry Huffman, since 1935 district manager of Fox-Denver Theatres, Inc., is proxy of the Aladdin Television Co., new bidder for city in Denver. Frank Ricketson, who shares ownership of the tele company with Huffman, is president and director of Fox-Inter-Mountain Theatres, Inc. Bernie Hynes, manager of the Denver Theatre will direct TV programming for Aladdin. Fox-Theatre ads will be accepted, the application said, on same terms as other sponsors.

Meanwhile, the Wolfson-Meyer Theatre Enterprises of Florida will become majority owners of WTVJ, Miami tele outlet, if FCC approves last week's bid to transfer control of the station. It is the first sale of a TV property without AM or FM affiliations. Wolfson-Meyer hopes to buy 1,000 shares of Class A stock in WTVJ and will float a 20-year loan of \$200,000 to underwrite station expenses. Edward Claughton, owner of Miami Beach Theatre and real estate properties, and Edward J. Nelson are withdrawing from WTVJ, while a third (Continued on page 41)

Legiters in TV: Langner

(Continued from page 31)

as they usually do in film work. Care and trouble that an actor must take in learning a video role is well worth it, he said, since when several million people are eventually able to watch a single performance, the audience will be as large as that achieved by a play running three years on Broadway.

With the experience gained from six tele plays already in its background, Langner admitted that the Guild "has made strides but hasn't learned much yet" about the new medium. "We're not cocky about what we've learned," he declared, "since we haven't had enough time to study television thoroughly yet." Guild is still vastly interested in tele's possibilities, he said, and wants to learn to "walk along with it." Guild will continue its emphasis, he said, on popular dramas and good plays, as in the "Theatre Guild of the Air," rather than on murder mystery shows and soap operas.

Guild Learns Some Lessons
Among the things the Guild has learned, Langner declared, is that it's possible to take a full-length play, cut it down to an hour or an hour-and-a-half and put it on the air. "We feel very strongly," he said, "that each play must be adapted for the medium, unless, of course, it's a one-acter, which is a complete work in itself." He noted that the Guild considered its tele versions of "Morning at Seven" and "Stage Door" as the best it had done. "These were the first two for which we had special versions written," he declared. "We began to see the need of that step after the first two or three plays."

Guild has also learned, according to Langner, that "hamming is much worse on television than on the stage." In tele, he pointed out, an actor is working within a few feet of the audience, which makes the medium much more intimate than the stage. Legit actors, consequently, must learn not to project as they do on the stage, he declared. He also noted the terrific strain on actors engendered by the sweltering studio lights.

NBC's new studio BG, which generates about one-fifth as much heat as the average tele studio and which the Guild will use for the first time Sunday (2) night, should make for better acting, Langner believed.

He confirmed reports that the Guild would start soon on programming one tele show a week over the NBC web. "We'll probably do every month one drama, one musical, one satirical-type farcical vaudeville show and an hour of two one-acters," he said. Guild refused to attempt a play each week, not only because it hasn't time for its other activities, but also because "we want that one big dramatic show to be an event."

Langner praised the work of NBC staffers Ed Sobol, Fred Coe and Owen Davis, Jr., in sharing their knowledge of tele with the Guild. "It's worked out as real collaboration," he said. "We've supplied the television knowledge and they've supplied the theatre knowledge."

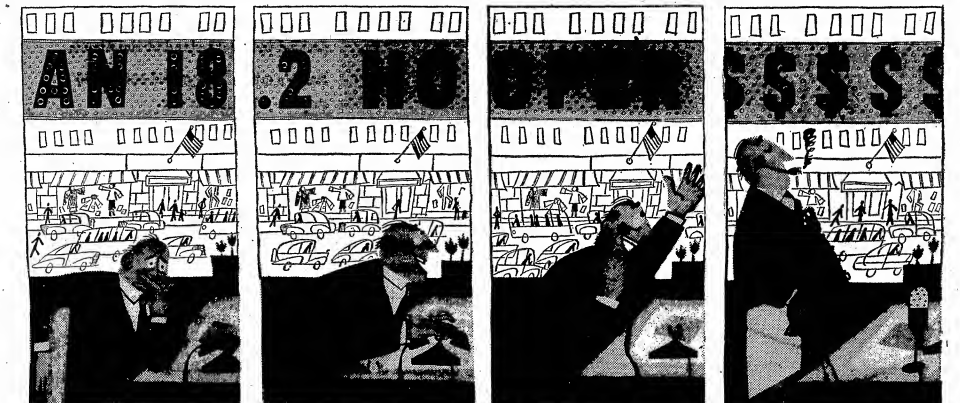
FAIRBANKS SKEDS 16M LENSING FOR TELE FILMS

Hollywood, April 27. Jerry Fairbanks Productions, which makes all teleplay for NBC, will start shooting television reels with 16m units after "Public Prosecutor" series winds at studio.

Fairbanks initial announcement was to the effect that video would be done on 16m but firm went into production on 35m and reduced to 16m due to technical difficulties at the time. Fairbanks has been shooting on 35m because he lacked 16m cutting equipment.

Firm will use film made by Eastman expressly for Fairbanks for television lensing. Video firm related that quality on this film is better than 35m reduced to 16m. Sankrolling 16m is also a much less expensive job.

"Prosecutor" Finished
Lensing on the first 17 issues in Jerry Fairbanks' "Public Prosecutor" (Continued on page 39)



GOT A SALES PROBLEM?

HERE'S THE ANSWER

ACT FAST

AND IT'S ALL YOURS!

Sponsor WBT's "Sports Review" with Lee Kirby from 6:30 to 6:40 p.m., five nights a week, and you'll talk to practically everyone in Charlotte. And many, many more. For 96% of WBT's 3,500,000 listeners live outside of Charlotte... in 94 Carolina counties where 50,000-watt WBT has virtually no Charlotte competition. "Sports Review" is, of course, subject to prior sale. So if you want a time period with a super-Hooper-dooper,* grab your phone... now!



Meet the Brazil-bound Turners: Mr. & Mrs. Jimmy, 14; Wilfred, 9; Walter, 5; and Terrell, 2.

Mrs. Turner waited 16 years for this . . .

Mrs. Reginald Turner of South Hawthorne Road, Winston-Salem, had dreamed for years that some day she'd be able to go back to the town in Brazil where she spent her girlhood with her missionary parents.

Last week, her dream came true.

It happened when Mr. Turner, a \$4,400-a-year VA employee, *stopped the music!* For five weeks, nobody had been able to identify the Mystery Tune on ABC's new *STOP THE MUSIC* show. Then m.c. Bert Parks called Turner in Winston-Salem. With the help of the neighbors, Mr. T. came up with the right answer . . . and raked in 17,000 smackers' worth of prizes. Among them: new car, trailer, boat, piano, television set, fur coat, diamond ring . . . AND a 38-day South

American cruise that takes in Porto Legro, Mrs. Turner's home port.

So, as soon as school is over, the whole family will set sail on their luxury cruise. Happy landings, Turners!

The Turners' windfall is the kind of dream-stuff that ratings are made of. Which is why audiences for *STOP THE MUSIC* have been building steadily, week after week. The Hooper for April 18 showed a nice fat 8.0 for the full hour . . . with a top of 10.5 in the final quarter! Not bad in only five weeks on the air! If YOU want to get in on the newest, hottest thing to come along in radio in many a day, call Circle 7-5700. Do it now. Remember: *STOP THE MUSIC* is for sale whole, or in parts!

ABC PROGRAM DEPARTMENT
30 Rockefeller Plaza

SLY NOTE TO ADVERTISERS!

You never know when audience interest will be hottest on *STOP THE MUSIC*. It builds, and builds, and builds. Mr. Turner, for instance, stopped the music in the **SECOND QUARTER HOUR** of the show! When will it be next time?



EVERYBODY WINS
With Phil Baker, contestants; Ken Roberts, announcer.
Producer: Bruce Dodge
30 Mins., Fri., 10 p.m.
PHILIP MORRIS
CBS, from New York
(Milton Brown)

Phil Baker, erstwhile quizmaster on the "Take It or Leave It" Everysharp show, has returned to the House of Blow-up—this time for Philip Morris—with a new quiz-giveaway show titled "Everybody Wins." On last Friday's (26) premiere, everybody won but the listening audience.

The new program is slated at 10 p.m. Friday on CBS in the period vacated by the Dinah Shore show, which Philip Morris has moved over to NBC. As giveaway shows go, it's been gimmicked up to the hilt—with the persons submitting the question cashing in on everything up to \$100 that the studio contestant muffs.

Then there's a surprise element for the punch, a series of "mystery packages" dangled before the winning contestants. It seems that Baker is permitted to bid up to \$100 for the box chosen by the participant, with the latter privileged to accept the box with his undisclosed contents, - or the amount bid by Baker. If not the sums complicated, it wasn't any easier on the listener.

All of which added up on Friday's preem to just another giveaway, a program lacking warmth, human interest or anything suggesting sparkling adlib or repartee. Granted that Baker's a veteran showman, with years of quiz vox-popping behind him, via "Take It," the fact remains that his opening contribution was bereft of any enlightenment.

His almost intolerant attitude—or so it seemed to the listener—toward the first winning contestant who apparently fumbled in trying to open the "mystery box," his careless handling of lines which, at one point, found him saying to a female participant on the subject of dish-washing: "Do you think men should help their husbands in the kitchen?" or again his failure at another point to proffer the correct line muffed by a contestant—none of these helped toward giving "Everybody Wins" the refreshing note that was needed. Rose.

YOUR SONG AND MINE

With Thomas L. Thomas, Mary Martha Briner, Felix Knight, Earle, Charles Magnante, Wahl & Santa, Rose Hampton, chorus, orch; Edward Slattery, conductor; Larry Elliott, announcer
Producer-Writer: Frank Hummert
30 Mins., Wednesday, 9 p.m.
BORDEN
CBS, from New York.

After years of floundering from one radio experiment to another, Borden finally switched last season from Young & Rubicam, to the Kenyon & Eckhardt agency, only to whiff again with "Arthur's Place." Then the dairy comedy obviously tried to play it safe with a straight musical show with Mark Warnow waving the stick.

When even that setup failed to pay off, the account apparently decided to try the ultimate in the sure-thing line—a Frank Hummert musical. So the Kenyon & Eckhardt agency has put its creative pride in its inside pocket and bought a show from the Air Features assembly line. If this doesn't work the company will presumably do its advertising via sandwich boards.

From the opening fanfare and perfume-laden billboard, "Your Song and Mine" is unmistakably a Hummert production. The talent, continuity, type of numbers, performance and even the way the announcer reads the song introductions have the characteristic style of such Hummert perennials as "American Album of Familiar Go-Round," "Manhattan, Merry-Go-Round," "Waltz Time," etc. And if the Hummert trademark doesn't exactly stand for imagination and the very latest in arrangements and continuity style, it has demonstrated a consistent popular appeal.

The talent for the series indicates that the budget is a peg or two above the standard Hummert musicals—possibly \$6,000 or so. Besides such dependable regular vocalists as Thomas L. Thomas, Mary Martha Briner and Felix Knight, the guest for the premiere was Rose Hampton. In addition, there are such regulars as Enrico, violinist; Charles Magnante, accordionist, and Wahl & Banta, du-janists, plus the chorus and or-

chestra, with Edward Slattery batoning.

According to the lush opening spiel, this is supposed "to bring to those in whose hearts the throbs of romance still lives, the love songs—the songs of romance—that touch the heart strings of memory and sweet sentiment." Nevertheless, like all Hummert productions, "Your Song and Mine" has admirable pace and its choice of songs invariably provides easy listening. On this broadcast the number called "I Love Me," "My Romance," "Can I Forget You?" "The Rosary," "Falling in Love with Love," "Among My Souvenirs," "If You Are But a Dream," "Drifting and Dreaming," "I Love You Truly" and "Auld Lang Syne."

Besides warping the language a bit more with that "It's Borden's, it's got to be good" slogan, the commercial copy on the opening show was reasonably direct and painless. The two major plugs were for evaporated milk, with a New York local cut-in for Lady Baltimore ice cream. Hobe.

How Jack Eigen Parlays Disk Jockey Phenom Into No. 1 Star Bait Showcase

By ARLEY GREEN
The disk jockey is postwar show business phenomenon, as revolutionary as the atomic bomb, and with about the same effect so far as the orthodox form of talent purveying is concerned. It's so radical that between the jukebox and other forms of electronic entertainment, new laws will become necessary. There will be laws having to do with the mechanical or recorded form of musical entertainment. Right in the middle of all this is the disk jockey because, either through him or because of him, right now the entire amusement industry is a bit of a stalemate, as witness the Petrillo edict versus recorded music.

This may be a roundabout way of getting to a strictly local voice in the night called Jack Eigen, an all-night platter chatterer from a New York nitery, the Copacabana. Disk jockeys who are hep to trade talk are not new. Barry Gray, (Continued on page 54)

AMERICAN CANCEER SOCIETY

SHOW
With Henry Morgan, Jo Stafford, Frank Sinatra, Jack Benny, Ruth Chatterton, Edella Dowling, Charles Erwin, John Carroll, Merton Green's orch, Louis Nizer, m.c.
Producers: Steve Barry, Saul Kries
30 Mins.; Mon. (26), 10-11:30 p.m.
Sustaining
ABC, from N. Y. & Hollywood

A group out of show business responded last Monday night (26) to a human cause of great urgency and collectively contrived a plea that couldn't have helped but make a deep impress upon its listeners. The mission of the personalities recruited by the American Cancer Society for the event was more to arouse understanding than to entertain and the objective was effected with commendably subdued but telling strokes. Each in turn by either laying it straight on the line or dramatic narrative exposed the two prime ways of checking cancer, regular medical examinations and support of research organizations, such as the ACS.

Louis Nizer, lawyer, author and almost as well as George Jessel as a banquiere m.c., ringmastered the program with expert precision. Frank Sinatra and Jo Stafford each also contributed a song, with Alex Stordahl and Bernie Green batoning the backgrounds for the vocalists. Arley Green, New York's dramatic sketch in which Eddie Dowling, Ruth Chatterton, John Carroll and Charles Erwin joined to relate the bitter-sweet tale of a cancer-stricken youngster whose malady was not detected until it was too late.

The production and writing were top-notch all the way. Ode.

AS OTHERS SEE US

With Larry Leshner
15 Mins.; 11:15 a.m., Sun.
Sustaining
WCBS, from New York

CBS took this one off the shelf last weekend (25) after an interval of several months. Even though the gloss it had when the series was introduced back in February '47 was missing, the clip-reading session was carried off with an air of well-balanced newness and analysis. The material was tersely commented, with the editorial content reduced to the simple

LIONEL HAMPTON -

With Fred Fluk, Hampden, Wm. Brown
Producer-Director: Sam Levine
30 Mins.; Sat. 3 p.m.
U. S. TREASURY
CBS, from New York
This is the plan to promote the sale of U. S. Savings Bonds aimed at the younger set. However, the effectiveness of this show is doubtful, inasmuch as the bracket that this show will entice, is too young to have the wherewithal to shell out the \$10.75 and up for this sponsor's product.

There are more primary failings in this layout, inasmuch as the program is not as effective against its maximum effectiveness. Foremost fact in the blueprint is the fact that Hampton's live is marred for the vaude theatres and ballrooms than for radio. Out from the visual values of these media, Hampton's audience becomes limited to jazzophiles and hot-music adherents. There's also the factor of selectivity. The times played here are unfamiliar, full of exophones understood only in limited circles.

The Hampton show originates mainly from New York where the benefits of Canada Lee's services as emcee are obtainable, but once on the road, local talent roams out the spoken portions of the show. Layout caught had Fred Fluk performing these chores from the stage at the Metropolitan theatre, Washington. Fluk's introductions are bright and listenable.

Session has Mutual outlet in New York, WOR, being otherwise occupied at that hour. Consequently, recordings are made of the Mutual line for rebroadcast by WNEW at 5 p.m. Saturday, Jose.

function of leading off the next batch of contrasting newspaper viewpoints.

Assisting Larry Leshner in this survey of what the foreign press has been saying about the United States are a couple of uninitiated announcers, who alternate with Leshner in reading the clipping excerpts. Last Sunday's (25) stint was on the theme of the Italian elections. The gamut of opinion covered a wide variety of sources, according to it, it seems the critical comment about 80% of the European columnist appraisal. Ode.

PEOPLE in 861,980 homes listen to WOR's famous 6 o'clock news in an average week. Figuring on the lean side—two to a family—it means that nearly 2,000,000 people listen. The majority of them can be tapped on the shoulders and made to trot into stores shouting "Gimme! Gimme!" for your product or service.

WOR's 6:00 PM news is open Tuesday, Thursday and Saturday. It won't be for long; not at the price for which we're offering it, with the reputation it has for making things move off the shelves.

NOTE: Another great news buy on WOR is the 12:30 PM news strip. It's the second highest-rated local daytime news show available. It can be had on Tuesdays, Thursdays, Saturdays and Sundays. That is, if you dash for it.

Grab one or the other, or both, fast. The number is LONagrace 4-8000. Ask for "Sales".

—heard by the most people
mutual where the most people are

TWO GREAT NEW PROGRAM IDEAS

"MUTUAL NEWSREEL"

*Presenting the News—As It Happens—
By People Throughout the World To Whom It Happens*

"FROM now on we want to hear the people who make the news do their own talking"—with this message wired and cabled to all Mutual stations and overseas correspondents, "Mutual Newsreel" got under way.

To bring this idea to life, "Mutual Newsreel" draws on the full news facilities of Mutual's 500 affiliates—uses on-the-scene reporters with mobile units, wire and tape recorders, special short-wave and line feeds. Plus Mutual's corps of 22 foreign correspondents trained in special techniques. Plus the facilities of international news and short-wave facilities.

"Mutual Newsreel" has been acclaimed by press and listeners.

Variety: "punchy, dramatic, authentic... real life vignettes."

Chicago Tribune: "the listener feels he was there when the news broke."

New York Times: "a true realization of radio's journalistic potential."

"Mutual Newsreel" is the only program which covers all the news 24 hours a day and presents it to the listener condensed and organized—for 15 minutes each night, Monday through Friday. Newsreel presents a complete picture of the news by the men and women who make the news.

Developed by A. A. Schechter, radio's leading News and Special Events executive, who has introduced more "firsts" in his field than any man, "Newsreel" will, we predict, become his biggest hit. Listen to the show tonight (in most cities it follows Gabriel Heatter)—watch it build in importance and rating. Build your business with it.

TYPICAL OF THE NAMES ON RECENT BROADCASTS:

Clement Atlee
Warren Austin
Bernard Baruch
Sen. Styles Bridges
Gen. Omar Bradley
Archbishop of Canterbury
Winston Churchill
Att. Gen. Clark
Sir Stafford Cripps
Dwight Eisenhower
Sen. Homer Ferguson
Henry Ford, II
Mohandas K. Gandhi
George VI
Andrei Gromyko
Herbert Hoover
Bob Hope
Rep. Leo Isaacson
John L. Lewis
Joe Louis
Secretary Marshall
Jan Masaryk
Pope Pius XII
Mrs. Eleanor Roosevelt
Robert A. Taft
Henry Wallace
Queen Wilhelmina

"Opinion-Aire"

"Radio's Court of Public Opinion"

A few of the nation's top personalities presented in recent weeks by "Opinion-Aire":

Senators Taft, O'Mahoney, Ball, Johnson, Flanders, Baldwin. Also top industrialists, educators, labor leaders—in fact, outstanding figures in all fields of endeavor.

"OPINION-AIRE" transforms studio into court-room, is filled with suspense, places "on trial" a new major issue each week. Prosecutor and defense counsel are top rank newsmen; witnesses are outstanding people in our national life. And they battle it out.

In addition and no other forum has this feature—"Opinion-Aire" gets the listener to express his opinion—by telephone and written ballot... and the results are announced over the air. The show pulls thousands of letters each week—record being 14,000.

Called "the brightest new idea in airing controversial opinion. In fact, it's the only new idea to come along." (John Crosby) and described as "a dynamic format" (*Variety*) "Opinion-Aire" is another of Mutual's great new program innovations.



Mutual Broadcasting System

WORLD'S LARGEST NETWORK

Inside Stuff—Radio

Crossed wires between Yankee Stadium and WINS, N. Y., wrote an episode last Saturday (24) of the kind that's popular in broadcasters' phone-wire hookups to the Casey-owned indie when the line became confused with a gent making a phone call. Owners of the four-letter station suddenly bled WINS' ether. Arthur Scanlon took the mike at the studios and begged listeners with tears in his voice, over and over, "I want your faith." Of some 500 phone calls that lit up WINS' neighborhood like a Christmas tree, many were in "we know it wasn't your fault" sympathy. As of yesterday (Tuesday), J. Walter Thompson, agency for the ballclub's broadcaster (Ballantyne here), was still awaiting explanation from the phone company—which swore it couldn't find any. No refund, to date, and nobody canned.

Walter Kiernan, ABC gabber, and John Kiernan, the "Information Please" (MBS) expert, are always getting each other's mail from mixed-up listeners. (Both have a telephone call. Owners of the four-letter station both come from New England and both have homes in Connecticut.) Letter Kiernan just received from a female dialer, however, topped them all: She said she reads his column. (She's right, Kiernan does a daily place for Heart papers.) She added she never missed him on "Info Please." (Well, that's Kiernan.) She noted she got his program at 10. (That's Kiernan.) She thought Oscar Levant was very funny the other night. (Mark one up for Kiernan.) When Kiernan read that she wanted him and a list of books to help her finish her normal education, he dispatched the letter to Kiernan, saying: "This one is for Kiernan, the Brain. I am Kiernan, the Brain." Kiernan wrote back that he was glad to hear of it. "I'm for you, William C. Kiernan, radio's friendly philosopher. I sent it on to him."

ABC sales department, plagued by the current furor over radio's propensity for giveaway shows, has rifled through the mags and newspapers and come up with a tendency to do that. All the pot would consist aren't on the airwaves. Some of the winners are ABCers found: Balston-Purina, for its cereals, 3,101 prizes, including 500 radios, via This Week; Armour, Anne Gandy, \$41,000 in prizes, via Come Weekly; Procter & Gamble, for Oxydol, \$35,000 in prizes, via This Week; Armour, for Clifton Flakes, \$100,000 in prizes, including 30 Ford, via Come Weekly; Presto Cookers, \$20,480 in prizes, via American Weekly; P&G, for each day for 25 days, \$1,000, 50 other prizes, via Good Housekeeping; Lipton Soup, \$10,000 cash, 233 prizes worth \$25,000, via N. Y. News; Lever Bros., for various soap, \$100,000 contest, first prize \$5,000 mini car, via This Week; General Mills, for Wheaties, 1,000 Columbia bikes, via N. Y. News. Who, the ABCers ask, clamors about mag and newspaper giveaways?

First aid manual, "Care and Protection of Dodge Fans" dreamed up by WHN's (N.Y.) Mack Jo Ranson, and Roy Popkin, publicity director for the Brooklyn Red Cross, has resulted in one of top free-press payoffs of the year. Not only did the sports and news editors of most metropolitan N.Y. dailies reprint copious sections of the manual, but there's some talk of a film company making a short based on the book. Most radio stations and networks gave the item some attention, but naturally left out WHN's part in the venture. WHN broadcasts the Dodge's home games.

AT LAST . . . THE MOST THOROUGH COURSE IN ALL PHASES OF "RADIO COMEDY: HOW TO WRITE IT"

ART HENLEY
(NOTED COMEDY WRITER)

"A must"—RADIO DAILY

"Monumental job."—UNITED PRESS

"Anyone who can add 2 and 2 will be able to write jokes."—ASSOCIATED PRESS.

"A serious treatise on the technique of producing only desired intensity of laughter from a yolk to a belly. . . Everything a gag writer needs for the understanding and improvement of his craft is detailed in these books."

—VARIETY.
HUNDREDS OF JOES, NUTS AND VERSES IN FOUR HANDSOME BOUND VOLUMES

- 1. GAG-WRITING
- 2. SITUATION COMEDY
- 3. COMEDY CHARACTERIZATION
- 4. COMEDY CONSTRUCTION

All 4 Books . . . \$9.50 Postpaid!

Send Your Check Now to
HOUR BUSINESS PUBLISHING CO.
100 East 40th Street, New York City

*****JINGLES*****
THAT DON'T
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TOMMY LYMAN

At

The Leslie House

New York

After Theatre

Vocal Coach
JOHN QUINLAN

Special Material by
MILT FRANCIS

Texaco's 5G TV Show

Texaco has appropriated a weekly budget of \$5,000 for the program it will carry on NBC's video web, starting June 3 or 10. Span involved is Tuesday 8 to 9 p.m.

Arthur Kudner, agency on the account, is still looking over show prospects.

Fairbanks

Continued from page 34

tor" series of television shows has been completed and the first 11 are now being edited and scored at Fairbanks' Hollywood studio. Musical director Eddie Paul supervised the Coast Mount (25) to supervise the scoring and all 17 are expected to be completed about May 1.

Series is to be transmitted over the NBC video web, under the deal signed by NBC and Fairbanks several months ago. NBC has not yet made a pitch to sponsors for the shorts, preferring instead to wait until they've all been delivered. It's believed they'll be offered on a network basis, under NBC's theory that films for tele should be sold that way instead of on a per-station basis.

Seattle—Bob Hillis, radio scripter, now doing weekly radio column in Seattle Home News, shopping paper.

DuMont's 250G Studio Repairs

Continued from page 34

to raid WABD for its key programming personnel. In announcing the wage hike, DuMont prez Dr. Allen S. DuMont declared the company would "establish wage rates as high or higher than the average for the area or the industry."

All phases of WABD operations are to benefit under the \$250,000 expenditure. According to network director Lawrence Phillips, the spending was necessitated by "demands placed upon us both by sponsors and the television audience." Better equipment, leading to better programming, meanwhile, will offset the competition of other broadcasters, deemed most important in lining up a tele network.

WABD's studio A in the John Wanamaker store is to receive a new camera boom capable of lifting both the camera and its operator eight feet above the floor, thereby giving directors more opportunities for various camera shots. Studio is also to be repainted and redecorated, with the control room slated for complete air conditioning. Studio C, adjacent to studio A, used heretofore for rehearsals, is to be modernized in preparation for live shows. All the gear, except for film projectors, is being scrapped, with a dual

image orthicon chain to be installed. More than \$50,000 is being spent to meet an expected boom in the station's remote schedule, with a new microwave relay system and a third camera chain to be added. DuMont has also slated part of the fund towards installing new remotely-controlled and mechanically-operated radar antenna units, which will permit transmitter engineers to get on the microwave beam from remote pickups more quickly than before.

DuMont Appoints Hole To Gen. Mgr. at WABD

Len Hole, until now CBS associate director of television, has been named general manager of WABD, DuMont's flagship station in N. Y. Position has been unfilled for the last six months, when John McNeil was upped to director of commercial operations for the DuMont web. Hole had been affiliated with CBS since 1933. His switch to DuMont after so long a time with CBS points up reports that the major vets are planning to bypass their key video execs by placing top radio personnel over them.

1010 1010 1010 1010 1010 1010 1010 1010

CONGRATULATIONS TO JACK EIGEN'S "MEET ME AT THE COPA" ON ITS

1st birthday

THANKS

To the columnists for those very fine words.

THANKS

To the stars who have cooperated so beautifully.

THANKS

To the WINS audience for their faithful listening.

AND THANKS TO JOHN FLORENCE SULLIVAN*

WINS

50KW NEW YORK

CROSLY BROADCASTING CORPORATION

Congratulations to Jack as he moves into the N. Y. Strand on May 7th to emcee the In Person show. And he will soon appear in Columbia's new picture "I Surrender Dear."

*fred allen

1010 1010 1010 ON THE DIAL 1010 1010 1010

Shuffles Bustin' Out All Over

Continued from page 27

Red Skelton around to clients for \$18,000, which includes right to the NBC Tuesday night time.

Despite Rexall's trick wording of the collapse of negotiations with Jimmy Durante, it is being accepted by the radio business handlers as a complete washout of the contract and deals are being negotiated in other quarters. Tom Luckenbill, radio head of the Foster agency, is said to be still in limbo in Durante for Camels, his former sponsor. Luckenbill is now in Hollywood and is now in Hollywood with Lou Clayton, manager of Durante. Other clients have also made inquiry about Durante's availability for next season. Contract between Durante and Rexall will be officially washed up this week when Justin Dart, head of NBC, meets with Harry Benton, prezzy of Ayer, in New York.

Ayer resigned the Rexall account early last week because of its disapproval of the negotiations and the Rexall-Sundaywaxings. After frantic phone calls between the Coast and New York it was rein-

stated and resulted in a tentative structure for the new setup.

It has been generally known in the trade that Fletcher has been in a bad way financially and has been trying to unload both the show and the time as a package consideration with NBC prezzy, Niles Trammell, said to have nodded approval. Fletcher recently demanded that the Sundaywaxing price be cut from \$12,500 to \$8,000 for next season and has been shopping around for a replacement. The deal is not costing more than \$1,000.

BBDO enters the picture because it has handled the Rexall radio business for Ayer and the chunky manufacturing end and because of recent acquisition of the Jack Benny show. Ben Druhy, prez of BBDO, was in Hollywood for a few days last week along with Wick Craig, vice-president of the agency. Arthur Pryor, Jr., radio head of BBDO, planned to the Coast Saturday night, but again Sunday. Raynes has been the agency on Fletcher and thus will be cut in on the Rexall Sundaywaxing. The Sunday time with NBC in the Sunday time, Benny and MCA are said to have played out last night. Ayer's proposed transference of the Sunday time from Fifth to Rexall.

Unhappy Keys Tackles
Another "unloading" deal, that Skelton by Brown & Williamson, puts NBC's Trammell in the hot seat on two counts. Last time he dealt with NBC, who have eyed the act's Sunday and Tuesday time spots, but lost both the time slot to Rexall and Keyes' own dealing for the Raleigh Tuesday time. Agency men are highly incensed at Keys for what is called unethical practice, that of offering NBC time as an inducement to woo clients from other agencies. Trammell is said to be equally culpable for permitting Keyes to make this "peppermint" offer.

Lend-Lease

Continued from page 27

roller. As result Skelton is up for sale to the radio business.

The following is an extract of a letter going out to all clients and agencies on NBC:
In the recent past, two clients asked the network to execute with them so-called "lend-lease" arrangements for their program time and talent which they had under contract or option. ("Lend-lease" in this sense, is an arrangement whereby a client can relinquish his time slot or talent on NBC to another client with the privilege of recapturing after a specified period of time, subject to NBC's approval.) In both instances, the circumstances prompting these requests were based on shortage of airtime, inability to secure raw materials or other internal problems. The circumstances were not, however, identical in each case. All details were approved by the network prior to any negotiations between the parties involved.

Since then two more clients have requested a "lend-lease" arrangement with the network. While NBC sympathizes fully with certain reasons which prompt its value-

customers to request such arrangements, it feels that it cannot grant them to some of its clients without bringing the same arrangements to all NBC advertisers who might request it with equally good reasons. Since the two problems at hand are so similar, misunderstandings between the network and some of its client agencies and prospective clients are probably inevitable.

The "lend-lease" arrangement, with its manifest complexities, inevitably makes it difficult for the network to operate its policy to the satisfaction generally of its present and prospective clients. Further, there appears to us to be no counterpart of the "lend-lease" arrangement which is discussed here in other media of advertising.

Therefore, NBC, after close scrutiny of all the facts involved and careful consideration of possible future developments, concludes that in the best interests of all its clients and prospective customers, the policy of "lend-lease" should be discontinued. Kindly advise immediately all clients who for reasons find themselves unable to continue their time periods on NBC that they will not be renewed. This policy to the network. The present "lend-lease" arrangement, after it has expired will not be renewed.

Hinterland

Continued from page 27

woman who bet her husband that an upcoming jackpot call of the overripe surefire variety would land at a south central city, on the basis of the sponsor thereby "tipping up the fever."

Regarding the Portland scene, Creighton Gatchell, g.m. of the G. P. Gannett Broadcasting Service there, is reported actively discouraging contests with any semblance of a chance element in local programming, on the grounds that "giveaways are bad radio." Feeling is that such giveaways invariably make for one ingrate and 50,000 enemies. Gannett stations, on the other hand, have long been famous for their winning contests, etc., where the stress is on skill of workmanship, which makes it more the winning than losing, with less likelihood. It's figured, of the sponsor going to a lot of trouble to put his own name on the line.

Meantime, for the networks' part, the general attitude seems to be: let's ride the bad while it lasts. The listeners will decide whether they've had enough of it. Question raised by many observers, however, is with the networks' loudly aided and abetted by sponsors, playing the giveaway game to the hilt, every well-planned dumping in more lost, isn't the bubble going to reach the bursting point awfully soon?

AFRA

Continued from page 25

Pittsburgh, 1; Seattle, none (now 1); St. Louis, 1; Washington, 1; members at large.

The cities without sufficient membership to have their own representation are: Albany, New York; three members-at-large will include Albuquerque, Atlanta, Bridgeport, Cleveland, Cleveland, Des Moines, Detroit, El Paso, Ft. Wayne, Houston, Indianapolis, Kansas City, Louisville, Miami, Minneapolis, Peoria, Philadelphia, Portland (Ore.), Racine, Raleigh, Rochester, N. Y., Salt Lake City, Schenectady, Seattle, Sioux City, Sioux Falls and Syracuse.

Under the AFRA system of a rotating national board, with members serving terms of varying lengths and about half the members being elected every year, new board members will be elected by the various locals this year. Nine vacancies will be filled by New York, eight by Los Angeles, two by Chicago, one each by Boston and Cincinnati, and three by locals at large.

The board members who comprise this year are as follows: Alan Bunce, Clayton Clough, Myron McCormick, Minerva Ploss, Quentin Reynolds, Kenneth Roberts, Margaret Sparks and Ned Weaver from New York; Edward Arnold, Georgia Backus, Gail Barnett, Eddie Marr, Dick Powell, Harry Stanton and Kay Thompson (Los Angeles); Norman Barry Ray Jones and Virginia Payne (Chicago); Andre Carlson (Cincinnati); and Al Cantwell, Robert Donker and William Metzger (locals at large).

Tested Format at Ohio State

Continued from page 25

supervision of James F. Macandrew, coordinator of broadcasting at WYNE, board of education station.

35-Meeting Agenda

In the institute's 35-meeting program, scheduled as usual for simultaneous panels and work sessions, some of the highlights are:

Friday

A "pre-conference" session on Television Programming and Production, arranged by Nathan M. Froy, N. Y.; Eugene King, WCOB, Boston; Ben Park, WBMM, Chicago; and E. W. Ziebart, WCOB, Minneapolis.

Saturday

International Aspects of Radio, by Alan Bryson, CBS, New York, talks by William Benton (on the Geneva Conference on Freedom of Information), Chester Thayer, of the State Dept. (on "The Voice of America"); Luther Evans for UNESCO; Arno Huft of the New School of Social Research, N. Y.; Kathleen Lardie, of WOTR, Detroit; H. J. Summers, of Ohio State U., and Judith Waller, of NBC.

National Organizations and Allied at a South Central City, on the basis of the sponsor thereby "tipping up the fever." Regarding the Portland scene, Creighton Gatchell, g.m. of the G. P. Gannett Broadcasting Service there, is reported actively discouraging contests with any semblance of a chance element in local programming, on the grounds that "giveaways are bad radio." Feeling is that such giveaways invariably make for one ingrate and 50,000 enemies. Gannett stations, on the other hand, have long been famous for their winning contests, etc., where the stress is on skill of workmanship, which makes it more the winning than losing, with less likelihood. It's figured, of the sponsor going to a lot of trouble to put his own name on the line.

Radio Directors

Continued from page 27

ances are employed principally by the ad agencies.

Both the name change and the campaign for freelance packs were implemented at a recent meeting in New York of the guild's national executive committee. Announcement was made up until Chicago and Hollywood could be notified by their respective prexies, who came east for the meeting.

Guild tappers instructed their national nominating committee to "take each step as may be necessary toward obtaining contracts covering freelance directors and to cooperate with any other group or organization which will further this end. The provisions to be incorporated in such collective bargaining agreements as are realized shall include exclusive recognition of the Radio Directors Guild, the guild shop, name (air) credits and basic minimum fees."

First step will be to obtain agencies' recognition of the guild. Earlier contemplated move, toward picking ad agencies as cover staff directors, has been shelved for comparative handful of cue throwers are so employed. A great majority outside networks' staffs being freelancers.

Dick Burnett, RDG national exec secretary, will head for Chicago and Hollywood the week of April 20 to brief local guild leaders on recently completed negotiations in N. Y. covering web directors' efforts. Discuss future negotiations.

and Leslie T. Harris, Benton & Bowles ad agency, N. Y.

A Critical Look at Radio Criticism, Saul Garson, presiding; talks by Erik Barnor, presiding; talks by Writers Guild; Earle McGill, presiding; Radio Directors Guild; Robert Sandick, ABC weeper; Keith Flatow, Girl Scouts radio director, others.

Sunday

Documentary Programs, Dr. Tyler, presiding; reports by Ben Park on WBMM's "Report Unseen" series; Bill Wiseman on WOV's "Onstage," "Hegedus Railroad" series, and Leon Goldstein on WJMA's (N. Y.) "A Home to Live In" series.

Radio and Government, Harry H. Davis, OSU v.p., presiding; Charles E. Martz, editor of Our Times, moderator; topic: "Should the FCC have any control over programs?"

International Institute Dinner, Theme: "Radio, 1948—An Appraisal." Short talks by five critics.

THERE'S A BIG JOB WAITING FOR THE RIGHT KIND OF FILM TELEVISION SALES MANAGER!

If you know the sales end of the television and have personal contact with television stations, sponsors, agencies, etc., there's a big job open for you in our organization which controls the advertising trends of feature and short subject films. Write in detail to Box 317, Variety, 154 W. 46th St., New York.

All members of our organization have been approved of the advertisement.

UNCOMPARABLE

ADVERTISING

Hilegarde

In Utah—
—more than 78% of the population and 86% of the buying income are concentrated in 9 counties where KODYL is the popular station.

National Representative:
John Blair & Co.

SALT LAKE CITY
UTAHNS HILEGARDE

"HIRES TO YA" FOR THIRD YEAR ON CBS

UNITED REXALL DRUG CO.
Wednesday, May 11, 1948 P.M. N.Y.C.
Studio—"On the Show With You"
"THIS TIME FOR KEYS"
Rex. Lou Clayton



WELL KNOWN

Broadway producer with 14 months television experience wants to join television station or advertising agency in producing capacity. Box 334, Variety, 154 West 46th St., New York 19, N. Y.

TELEVISION

Attention! Agencies... Advertisers
20 min. weekly packaged television featuring great motion picture first come first served. Call Field & Fitzgerald, Plans 5-4718.



"Ifa change this sign when you fellows started eating Wheaties!"

Jocks, Jukes and Disks

By Ben Bodec

Sarah Vaughan's "Nature Boy," "I'm Glad There Is You" (Musicalraft), Nat Cole may meet solid "Reaction on the Road" (Decca) if Miss Vaughan's version gets proper exploitation and distribution. As regards Nat's Cole, the record is a fine disc, the Cole disk, a memento of quality growing: Coupling is a fine listen in mood and production. Altogether quite a boost to Miss Vaughan's stature.

Jo Stafford's "Suspicion," "Clamber Up for the Rain" (Capitol). This platter may prove a tickler for the hillbilly trade, but to Miss Stafford's admirers it will likely sound as so much waste of a studio.

My Favorite Five

Tom Robinson

KLXQ, Bozeman, Mont.
"Moonlight Cocktail" (Glen Miller)

"Arlisly Jumps" (Stan Ken-

yon)

"Bijou" (Woody Herman)

"I'll Never Smile Again" (Tommy Dorsey)

"Laura" (Woody Herman)

rior talent. Tex Williams, another Capitolite, does a far better selling and entertaining job of "Shaggy" (Decca). The record happened with "Tintyashun," Judy Monro and Kesselrads need not tumble over the competition.

Xavier Cugat's "Cugat's Nugats," "The Mexican Shuffle" (Columbia). The series will get a good deal of the rhythm and rital, varicolored pattern of "Nugats." Number comes out with a subdued clatter, but the finish, likewise exotic but more on the likable melodic side is Mexican. Cugat's style, as long as Cugat can go on turning out such as this with its there's little about the field catching up with him.

Les Paul Trio — "Hip-Billy Boogie" (What a Sound). The Cited Lowry" (Capitol). Wizard of the guitar again projects his montage effect of blending of one previously recorded parts into a second stenciling by himself, and the results are even more enticing than they were with "Lower" and "Brawl." His stringwork, against the boogie beat is at its best, as is his treatment of the underside. Worthy frequent repeats on jockey rotors.

Doris Day—"It's Magic," "Put Me in a Box, Tie Me in a Ribbon" (Columbia). A pair from her own picture, "Romance on the High Seas" (Orchestra) behind Miss Day is pretty much the show on "Magic." Phrasing that manages to come through in a sequence of a capspung, but she does carve a banjo job out of the hot-tempered man's it's reminding me of the girl who poured 'em out for Les Brown. Frankie Carle Orch.—"Sunrise Boogie," "Moonlight Shaggy" (Columbia). A platter that can't miss. On one side Carle mixed his "Sunrise Serenade" with "Carle Boogie" in a musical draught that's invigorating, and on other he's stretched a mood, stretching through which the Carle diggs sparkle, Bellinger for programming and the counter.

Monica Lewis and Ames Bros.—"On the Street of Regret" (Decca). Teaming contrives to make the Brit hit a pleasant, if uninspired, sentiment, refrain, and the performance, "Regret," which the Brits do by themselves, carries much more soul. Support of the Mary Osborne Trio also shows up behind on "Regret."

Eddie Howard—"Dainty Brenda Lee," "Put 'Em in a Box, Tie 'Em in a Ribbon" (Capitol). The record is whipped up with this tenor, the lilting strains of "Lee" should do a little around the jukeboxes. It contains the kind of catches that demands a repeat hearing. Howard does a lot of bona fide, the attached Sammy Cahn-Jule Stree composition.

U-Mac Carlisle—"Down Where the River Meets the Sea," "Stop Going Through the Motions" (National). All that this thrifty

chanteuse needs to make her happen on records is the right song. Fine expressive strokes she applies to "River" and a basically solid talent. Her restrained treatment of the lighter-themed "Motions" is a credit to the record.

Larry Clinton Orch.—"I Went Down to Virginia," "Do-Re-Mi" (Decca). Two sides of ingratiating daintiness. "Virginia" is a perky lil, topped off with a bright Helen Lee vocal, but it'll most likely be matched novelty that will meet the greater favor. Humorous applications of the Lee are adroitly played by Miss Lee and the Disney Doodlers.

Carlene Cavallaro Orch.—"Auntie's Boogie," "Evolve" (Decca). "Boogie" item, spiritedly paced, allows Cavallaro a more feminist attack at the key time is his role, but the instrumental isn't particularly exciting. Coupled balanced to the pianist's style and Al Cernick's vocal fits well into the background.

Ray Campbell—"Louisiana Purchase," "I See Your Face Before Me" (Columbia). With the aid of William "The World is Waiting for the Sunrise," latter spotlighting "Mid Pmelle" being and Red Colander's skinnies, Erskine Hawkins (Victor) commands a sizzling jumper out of "Louisiana Purchase" and "The World is Waiting for the Sunrise." Charlie's heater" . . . Charlores deliver a brilliant harmonization of the other side, "The World is Waiting for the Sunrise." The Last Thing I Want is Your Pity is strictly on the shy side.

Creasy also deals a couple of 'em off the elbow to the tunes of "I'll Be Home Again" and "So Much in Love" . . . Mills Bros. (Decca) have all the makings of a click in some One Care "Mills Bros." sounds good but not extra special . . . Lawrence Welk has

come up with a laugh specialty for "You Were the Last Man in Omaha" that should make the jukes in a big way and register a good counter call around the mid west . . . Rose Murphy (Majestic), offers an above-par version of her oldie cut in "Time On My Hands" with "Wishing" figuring as a like-able encore . . . Roy Eldridge, who tied his horn for Gene Krupa has come up with a solid orchestral duo for Decca, with "After You're Good" seeming to have the edge over "I Can't Get Started" . . . The Soft Swells (Majestic) project a catchy novelty in "My Sweet Patoot with the Bumber Shoo!" . . . Anita O'Day (Signature) spreads her haunting wiles with fetching effect over "Key Largo" and "How High the Moon." Her bebopping of "Largo" and Betty Carter's swell arrangement should garner this side extra attention from the jocks. Norman (Fono) Emmet is in on "You Can't Be True, Dear" with a passable version of a Parole Record that Apple has released . . . Bonnie Baker is on Universal with smooth treatments of "You Can't Teach Me, Baby" and "Do It Again."

Sheet-Sales Slide Linked To Inadequate Ballyho On Petrillo's Oldie Ban

Music jammers believe the current slump in sheet sales is greatly induced by the oldie ban applied by the American Federation of Musicians as of last Jan. 1. Theory, gathered from retail clerks, is that the music was a considerable amount of publicity concerning the stoppage of disks before the ban, but none made it clear that the disk companies were stocking up more than a year's supply of sheet material. Hence, music buyers are under the misapprehension that no new sheet is being released and thus, they aren't going into the stores (which, of course, also sell music). This theory seems sound to most jammers and it can also explain the unexpected slump in record sales, which began about six weeks ago, shortly after the sheet sales slide began.

Nash Goes Mercury

Chicago, April 27. Murray Nash succeeds Les Hutchins as hillbilly head of Mercury Records. Nash is now RCA-Victor. If and when the recording ban is lifted, he will head hillbilly artists and repertoire under Jack Billiard's supervision. Hutchins left Mercury to do personal management work.

'Nature' Confound's Music Industry By Spectacular Bestseller Zoom

Mercury Buys 20 Kassel Vogue Disks, 8 Dee Parker

Chicago, April 27. Mercury Records last week purchased a second set of ex-Vogue masters, buying 20 disks from Art Kassel, former Vogue artist. First of the new masters, which will be released about May 15. First Vogue purchase included batch of Clyde Mc- Coy sides.

Dee Parker, former Jimmy Dorsey chair, joins Mercury last week when firm bought eight masters from singer.

New Method to Get Disk Financing Finds Musicians Shelling Out

Before the application of the current disk ban last Jan. 1, there were many methods used to secure financing for the cutting of disks and payment of musicians for the success. There are those firm in the belief that the background music was the cause of the disk ban, but they began pounding it into his shins. There wasn't a live performance of the music until April when Cole himself did it on the air. Since then virtually every disk company has been cutting disks and there are, however, have recorded and rushed to market with it. Almost every major radio program has put it on the air.

Many discussions have occurred as to the reasons for the disk ban. There are those firm in the belief that the background music was the cause of the disk ban, but they began pounding it into his shins. There wasn't a live performance of the music until April when Cole himself did it on the air. Since then virtually every disk company has been cutting disks and there are, however, have recorded and rushed to market with it. Almost every major radio program has put it on the air.

Some of the musicians financially connected with the venture are Joseph Schachtel and Bill Miller, who were in the violin. Artie Shapiro, bass, well known in jazz circles; Lee Young, brother of Les Young, outstanding tenor saxist; and Al Mike Covelish, studio art director. Is another, who's not a musician.

Various pieces cut by Moore and his men were "previewed" at the week on Jack Lesau's all-night show on WOR, New York, and the station's routine was considerably different by the response to them. Outlet handled dozens of phone calls, requests for repeats, etc.

Music and recording phases of the business have seldom seen a rise in the music business path of the current "Nature Boy." It was less than a month from the time it was first released by Capitol Records and King, which confined it since before Jan. 1. It was the top of the top in all categories except the top of the top. However, copies of the song were not printed until two weeks ago.

More than a anything else, the tune's zoom spotlights the tremendous promotional power that lies with the nation's disk jockeys. From March 29, when the song was first released by Capitol Records, the jocks began pounding it into his shins. There wasn't a live performance of the music until April when Cole himself did it on the air. Since then virtually every disk company has been cutting disks and there are, however, have recorded and rushed to market with it. Almost every major radio program has put it on the air.

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Capitol had the great headstart Cole and Capitol had, other companies claim excellent sales. Frank Sinatra, who was in the violin. Artie Shapiro, bass, well known in jazz circles; Lee Young, brother of Les Young, outstanding tenor saxist; and Al Mike Covelish, studio art director. Is another, who's not a musician.

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BRITISH ARTISTS SEE U.S. DISK CIRCULATION

London, April 27.

English recording artists working for the Columbia, RCA-Victor and various other labels headed by Electrical Musical Industries, apparently are a bit jealous of the U. S. circulation being given their British cousins by the London label, U. S. affiliate of Decca, Ltd. It's understood that singers and hand-picked disc jockeys for BMI (Victor) and Columbia are pressuring the EMII execs to open a circulation channel into the U. S. "They'd like to see EMII arrange a reciprocal deal with Columbia and Victor in the U. S. under which there would be a constant stream of English recordings pressed for the U. S. market. Currently, Victor, Columbia and MGM—in some cases, have been calling for EMII matters of American tunes they failed to cut before the Jan. 1 disk ban in the U. S., but these occasions are isolated. "Wally Moody, EMII exec now in the U. S., is supposed to be discussing this angle with Columbia and Victor officials."

Calloway a Prize On Giveaway Show

Radio giveaway shows took a new twist Sunday (26) when Cab Calloway's orchestra became a prize on the "Stop the Music" show which was being broadcast from 5 p. m. to 7 p. m. on the radio. Calloway's manager, who approached the Lou Cowan Agency, which developed the show, was immediately snapped up. Calloway did a brief bit on "Music" Sunday (26) and then he will vocal a tune on the program.

Calloway's position as one of the prizes is worked out so that whoever wins him will get the services of his band for one night, for either a private party or for a purpose designated, except on a commercial project. It may be a benefit show for charity, or he will travel to whatever point designated by the winner and will work either his full band or Cab Calloway combo (eight pieces), depending on the location of the date. His services must be used within 12 months.

Prizes on the show now amount to approximately \$200,000, paid from a power cruiser downward. Listeners are asked to identify a mystery tune when called by telephone.

Need New Holes For Your Disks? Guy In Minneapolis Sells 'Em

Minneapolis, April 27.
A local citizen is now living selling holes for phonograph records. It's not a gag, according to Cedric Adams, the comedian, who wrote him.

"Guy got his start in the hole business when he noticed that his own penicillin records had to be discarded because of the hole in the center. He became egg shaped, spoiling records. This all led to the invention of an outfit which makes new holes for phonograph records."

"Tool comes with the outfit, which first takes the hole out of a record and then a new one may be inserted, really amounts to a plastic pushing. Set sells for around \$2."

Ted Alabaster, road manager with Jimmy Dorsey's band for three years until the band broke up last December, is operating a restaurant at Carolina Beach, N. C.

N.Y. AFM Gets \$89,312 Slice of Disk Royalties

New York Local 802 of the American Federation of Musicians gets \$89,312 slice of the recording royalty fund of \$1,730,720, cited for 1948 distribution last week by the AFM. Local 802 is ready making plans to put the coin to use, but no plans have as yet been solidified.

Last year 802's musicians used up their quota of the royalty-percentage income from recording manufacturers via 701 free performances at hospitals, schools, parks, etc. More than 5,000 musical participants.

Biltmore Music Sues Edwards Co., Charges Infringement on 'True'

Biltmore Music, publisher of the tune "You Can't Be True," filed suit in N. Y. Federal Court, in cooperation with the U. S. Copyright Office, against the Edwards Music, another N. Y. publisher, also publishing a version of "True."

"True" is a German-owned melody, the rights to which can be traced to the German Copyright Office. It was first published simply by applying to the Custodian. But there are complications in the Edwards and Biltmore licenses which caused the latter to charge infringement and ask an injunction against Edwards.

It seems Biltmore has the only license from the Alien Custodian an arrangement in the original tune, titled "Du Kannst Nicht Treu Sein." Edwards' license forbids it to arrange the tune; it can publish it only in the original melodic form under the English translation of the title, "You Can't Be True."

Biltmore's license permitting arrangement of the song in any way it sees fit for six months only, expiring Sept. 2 next. By that time the tune conceivably will be dead in the U. S., however.

SCHILLINGER CATALOG BOUGHT BY LOU LEVY

Leeds Music last week bought the complete catalog of the late Joseph Schillinger, composer-arranger. Deal is said to have involved approximately \$25,000. A large group of important classical copyrights which will be sold separately. The deal was made by Lou Levy, Leeds head, moved in the long-range transaction through the Sprague-Coleman catalog, containing a number of Allen Templeton compositions. Among major items within the Schillinger catalog are "March of the Minstrels," "Gypsy Song," "Symphony Rhapsody," "North Russian Phony," etc. Schillinger, born in St. Petersburg, died in 1927, and his material copyright here.

Bob Stevens Sets Up Record Store in Calif.

Bob Stevens, last with Decca Records, is opening a retail disk store in Temple City, Cal., next month under novel circumstances. Stevens will own a controlling interest in the venture but the remainder of the stock has been distributed among numerous friends in the music and recording fields, both east and west, at \$100 a slice. Stevens will own a controlling interest in the venture but the remainder of the stock has been distributed among numerous friends in the music and recording fields, both east and west, at \$100 a slice.

Curtis Gordon, blind pianist, is fronting a new five-piece combo in San Francisco. He's a member of Gordon's latest tune is "Blame It On Love," now being published.

MAY START SUITS, MUSIORS GRAB 'EM

Some of the major recording company executives have changed their minds about indie disk manufacturers. Whereas all were at one time bitterly opposed to the dozens of shoestring operations, and constantly dinged music publishers for allowing the indies to get away with delaying royalty payments as a means of keeping alive, company toppers in many cases are now highly in favor of keeping the indies in biz. And the reason is clear enough.

During the past six months or so, obscure labels, some of which were unheard of outside their own limited territories, have come up with repeated hits. And the major companies have made a considerable amount of coin on the sale of versions of the songs—coin which they would not have earned since the tunes probably would have gone undistributed but for the indies.

Majors now have the process down of tapping in on locally clicking indie records. All majors have feelers out constantly in the form of local distributors, salesmen, etc., who inform immediately of a territorial hit. Disk is then quickly snatched, and if it shows signs of spreading into other areas and heading toward a

(Continued on page 48)

Standard Blocks Musicians' Bid For Indulgence Salary

Hollywood, April 27.
Standard Transcriptions, which has been trying to make it tough for James C. Petrillo and the American Federation of Musicians over the latter's disk ban, last expressed a desire to work through its musicians. It went to the California State Unemployment Insurance Commission, requesting payment of unemployment compensation to musicians who had been laid off by Standard and recording.

Standard held that recording musicians are not unemployed—they are being out of work by notifying the board it stood ready to employ any musician who wanted to work. Standard apparently took the line from Michigan events of 18 months ago, when auto manufacturers sued the United Automobile Workers for unemployment benefits for striking workers.

Meanwhile, Standard is continuing to map plans designed to corner the AFM in a legal fight. It wants a court decision to the legality of the AFM ban. National Yarn and Textile Association is financially backing the battle. Jerry King, Standard head, asserts that the AFM is a racket and will be fired in Washington next week.

Foreign Waging
In the interim, Standard says it will go to Paris and Mexico City to set up a new recording company to go beyond American borders to record.

Standard is also underwrite a Paris session to the tune of \$2,000 for an armful of salon-music wax. It will employ 25 Mexican musicians, two U. S. vocalists and a Yank arranger for the Mex session. It will also employ a team of the American talent, cloaking the trio from possible retaliation by AFM. Yarn and Textile Association is the AFM has Mexicans from working in U. S.

Art Mooney Recupes After Hosp Discharge

Maestro Art Mooney was discharged from Jewish Memorial Hospital, Cleveland, over the week-end. However, his coming back is a result of an appendectomy, is such that he will not return to work until a few days before the ASCA 1 opening at the Biltmore hotel, New York. Leader is heading for a Florida rest.

Idleness forced upon Mooney comes at a time when he would be best able to cash in on his click recording of "Four-Led Clover." Several theatre dates had to be cancelled, plus a May 11 date at Frank Dalley's Meadowbrook, Cedar Grove, N. J. Dalley so far hasn't a replacement.

ASCAP Tele Pacts Will Be Limited At First to Two Years

Whatever the rate-formula that the American Society of Composers, Authors and Publishers decides on for television it must be agreed upon by the society that the initial contract is not to run for more than two years. Dominant sentiment on the board of directors favors limiting the deal to a year, but the same group is wailing to let it go for two years, if telecasting interests so insist.

Formula for tele is still under examination by certain factions among ASCAP membership, particularly production writers and their lawyers. ASCAP board is also about asking the members to signature an assignment of their telecasting rights to the society. The majority of the production writers have been convinced that the best interests in the stage and screen facets of their work.

Board members hoped to distribute the tele assignment blanks by May 1 and give the video industry a quickie the format by June 1, but it now wants to make sure that it will get a favorable return of at least 85% from the medium before making any contractual requests of the members.

JUKES-YS.-TELEVISION IN BARS CREATES SNARL

New York coin-machine operators are beginning to take a definite stand in the ever-increasing conflict between jukeboxes and television in taverns, etc. They are beginning to demand that bar owners guarantee juke ops a certain weekly income from juke regardless of the number of times they may be used. In the event the juke bar owners refuse, they given a choice of having the juke pulled out or themselves agreeing to a reduction or elimination of juke.

In recent months income from jukeboxes in competition with television has dropped sharply. And the conflict is now coming on afternoon and evening ballgames, horse-race broadcasts, etc. figure to cut juke business in half. The police have in the past week or so been conducting a campaign against pin-ball machines, usually also owned by jukebox ops.

Bar owners are loath to eliminate jukeboxes entirely since rainy days prevent outdoor sports video-tape and picture shows are difficult, and they need the juke to then to have some sort of entertainment available.

CRC Lets Outsiders Cull Catalog For Hits

Columbia is introducing a new twist in album ideas by having names outside its repertoire list their favorites in the catalog under the label's catalog. First package of the sort will be tagged "Paul Whiteman Favorites" and contain eight sides.

Choices will range over the company's entire pop repertoire.

SEE SPA-MPPA SETTING PACT BY MAY 31

Songwriters Protective Assn. and Music Publishers Protective Assn., both confident they will have a new contract between writers and publishers by the end of May. New agreement, reaching the final stages of negotiation, probably will be for 10 years.

Once it's put into final form, however, there may be other complications. By the end of May it will have been 20 months since the two factions began negotiating for a new pact, and it was agreed at the start that the new deal would be retroactive to Jan. 1, 1946, when the old one expired. It will have to be determined if the new pact will be retroactive, he feasibly allowed to be made retroactive, which are to become retroactive only from the date signed.

It is already agreed that financial arguments between the two groups will be worked out. New deal calls for a sliding scale of royalties, or a flat rate, at the songwriter's option. It also provides for a flat fee of 100,000. Obviously a writer can't not be allowed to negotiate a deal on songs published last year.

Jurgens Renews MCA Pact; 3 Yrs.

Dick Jurgens last week ended weeks of "remanaging" by various band agency execs during his stay at the Pennsylvania Hotel, New York. Jurgens, who has a long association with Music Corp. of America for three years. His original agreement was for one year, ending in June and he had been consistently stubborn about resigning, the knowledge of which resulted in other agencies making a pitch for him.

Jurgens is expected to secure the Coca-Cola broadcast for the summer, taking over the tone now being handled by Duke Junes and Dorothy Shaw. Contract with MCA was signed but it's fairly definite that he'll start on the show May 15 for 15 weeks. Jurgens is also booked into the Astor Hotel, New York, opening July 12. MCA is now in the process of cancelling dates in the midwest that would conflict with the leader's new schedule.

WOR's Monaghan, Wife Set for BBC's First Mr. & Mrs. Disk Show

George Monaghan, WOR (N. Y.) early-bird, and his English wife, Norah May, a Clyde Matthews model, are slated to do BBC's first disk jockey show, called "Mr. & Mrs. Monaghan." Couple will hop to England some time in the next couple of weeks to begin the show, which will be from the British web to do the show. The show will be a wife gab mixed with Platter spin.

It'll be a return engagement on BBC for Monaghan, who twirled the wax on the British scale for five months in 1945 following three years of disk jockeying for the American Forces Network in England during the war. His current WOR stint is a 6-8:45 a.m. five-a-weeker.

Norah May is a former BBC and a Teri Karer actress.

Art Jusefovits, who recently wound up a 11-year-stint at the New York City radio station, is working with Jean Sablon and Nicki Mason on "An Revue Again," which Ben Blum is publishing.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK
ENDING
APRIL 24**



*You are cordially invited
to listen to*

PERRY COMO

Star of The Chesterfield Supper Club

introduce the entire score from

IRVING BERLIN'S "EASTER PARADE"

National Broadcasting Company 7:00 P.M. EDT—9 P.M. PST
TUESDAY MAY 4th and THURSDAY MAY 6th

(Irving Berlin will be Perry's Special Guest Star)

M-G-M presents IRVING BERLIN'S "EASTER PARADE"
starring JUDY GARLAND • FRED ASTAIRE • PETER
LAWFORD • ANN MILLER • Color by TECHNICOLOR
Screen Play by Sidney Sheldon, Frances Goodrich and Albert
Hackett • Original Story by Irving Berlin • Musical
Numbers Directed by Robert Alton • Directed by CHARLES
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M-G-M presents
**IRVING
BERLIN'S
"EASTER
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Leo Feist publishes

BETTER LUCK NEXT TIME

Recorded by

PERRY COMO.....Victor
GUY LOMBARDO.....Decca
GEORGE PAXTON.....M-G-M
DINAH SHORE.....Columbia
JO STAFFORD.....Capitol

Irving Berlin publishes

IT ONLY HAPPENS WHEN I DANCE WITH YOU

Recorded by

PERRY COMO.....Victor
GUY LOMBARDO.....Decca
ART LUND.....M-G-M
ANDY RUSSELL.....Capitol
FRANK SINATRA.....Columbia

A FELLA WITH AN UMBRELLA

Recorded by

BING CROSBY.....Decca
DENNY DENNIS.....London
SKITCH HENDERSON.....Capitol
GUY LOMBARDO.....Decca
FRANK SINATRA.....Columbia
THE THREE SUNS.....Victor

STEPPIN' OUT WITH MY BABY

Recorded by

DENNY DENNIS.....London
JOHNNIE JOHNSTON.....M-G-M
GUY LOMBARDO.....Decca
GORDON MacRAE.....Capitol
DINAH SHORE.....Columbia
THE THREE SUNS.....Victor

LEO FEIST, Inc.

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NEW YORK
CHICAGO

See '09 Copyright Law Being Amended To Allow for Coimachine Royalties

Washington, April 27. House Judiciary Committee hopes to get around this week to consideration of Bill 1269, which would allow the collection of performance royalties from jukeboxes. And the hope here is that the 1909 copyright law will be amended to call for royalty income from coimachines.

Bill was given the green light by Rep. Earl Lewis (R., Ohio) and his Patents and Copyright subcommittee earlier this month. Amending the copyright law to allow for coimachine royalty collection takes the form of eliminating a clause from the 1909 law, which forbids collection of performance fees unless a coin-operated machine is in use in a situation where an adminis-

tration is charged. By eliminating the section, the way is cleared for collections from jukeboxes. Originally, the clause was inserted to cover automatic pianos, radio machines, of course, being unknown in 1908.

For Petrillo It's Gold

Hollywood, April 27. American Federation of Musicians local 47 voted a gold membership card to James C. Petrillo, AFM pres, at its monthly membership meet.

Bing Crosby, Frank Sinatra, Paul Whiteman, Jascha Heifetz and Arturo Toscanini had previously received silver cards. But this is first gold one to be awarded.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

Week Ending April 24

This Last wk. wk.	Title and Publisher	New York, G. Schirmer, Inc.	Chicago, Lo. & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Freeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capital Music Co.	San Antonio, Southern Music Co.	Cleveland, Wuritzer's	SPRINGFIELD, N. Y.
1	1 "Now Is the Hour" (Leeds).....	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2 "Four-Leaf Clover" (Remick).....	5	7	5	2	8	7	2	2	2	2	3	2	2
3	3 "Mama" (Barbour-Lees).....	2	8	4	2	5	10	2	3	2	2	2	2	2
4	4 "Beg Your Pardon" (Robbins).....	6	7	6	3	3	4	4	5	5	5	5	5	5
5	5 "But Beautiful" (Burke-VH).....	3	9	3	7	4	4	9	5	3	7	5	5	5
6	6 "Dickey Bird Song" (Robbins).....	7	3	6	6	7	5	6	6	6	5	4	4	4
7	7 "Baby Face" (Remick).....	4	6	9	6	2	2	4	4	4	4	4	4	4
8	8 "You Can't Be True" (Billmore).....	9	10	9	9	9	9	9	9	9	9	9	9	9
9	9 "Haunted Heart" (Williamson).....	9	10	9	9	9	9	9	9	9	9	9	9	9
10	10 "Serenade of the Bell" (Morris).....	5	5	5	5	5	5	5	5	5	5	5	5	5
11	11 "Little White Lies" (BVC).....	1	8	8	8	8	8	8	8	8	8	8	8	8
12	12 "Tootie Ootie Dootie" (C.K. Harris).....	2	2	2	2	2	2	2	2	2	2	2	2	2
13	13 "My Happiness" (Hisco).....	2	2	2	2	2	2	2	2	2	2	2	2	2
14	14 "Saber Dance" (Leeds).....	8	8	8	8	8	8	8	8	8	8	8	8	8

BILLY ROSE S and JIMMY MONACO S
NEWEST and GREATEST SONG!

CRYING FOR JOY

It's a Joyous Fit!

DINAH SHORE gave it a sensational
send-off on Columbia Records!

And now—these great new releases

EDDY HOWARD on Majestic

MONICA LEWIS with Russ Morgan
and his Orchestra on Decca

RUSS CASE on Victor

THE PIED PIPERS with Paul Weston
and his Orchestra on Capitol

History Repeats Itself!

A HIT IN 1930... A HIT IN 1948!

LITTLE WHITE LIES

By Walter Donaldson

How Can It Miss?

DICK HAYMES' great Decca Record
sparked the 1948 revival...

And now—two more top-notch records

DINAH SHORE on Columbia

TOMMY DORSEY on Victor

JACK BREGMAN
ROCCO VOCCO
CHESTER CONN.

4 IN BLUE BARRON BAND HIT IN CRASH

Des Moines, April 27.

Four members of Blue Barron's orchestra are in Hamburg, Iowa, hospital with serious injuries following auto crash near Sidney, Iowa, Monday (27). Alan York, driver, broken leg; Betty Clark, vocalist, internal injuries; Gene Cirano, broken arm, and Jerry Defalco, leg and arm broken and internal injuries, were involved.

Quartet was on the way to a date in Omaha.

Col. Pix Inactivity Cues

Mood Music, publisher's company set up by Columbia Pictures, Decca Records and Shapiro-Bernstein over a year ago to handle scores from Columbia pix, has temporarily been deactivated. Due to the fact that there will be no Columbia films into which songs have been synchronized until next September, the company has been put in mothballs to save costs.

Mickey Addy, who headed Mood's activities in New York under Dick Voltier, moves over to S-B's staff. Jose Granson, Hollywood rep, is out.

Inside Orchestras—Music

Music Corp. of America's turned over one week's salary to Eduardo Abreu Trio for one night's work after Los Angeles Local 47, AFM, issued a definite request for coin. Recently, agency booked the instrumental trio into Lyon's English Grill here to backstop vocalist, but nitery decided trio didn't fit spot and dropped musicians after first evening. Abreu, who had been given two-week ticket by MCA, complained to union, which immediately told agency to dig fortune pay for trio out of its own pocket. MCA accepted decision and finally beef was squared when Abreu combo agreed to accept one week's salary, which at scale, amounted to \$245.

Phil Harris' version of "A Deck of Cards" is not the only one on the market outside of Four Star Records' Platter S. Tex. Teyter, who wrote the piece. Rainbow Records has released a spiritual arrangement of the narrative with a male group, billed as the Rainbow Four, doing the chant, and without musical accompaniment.

Bill McCall, head of Four Star, has entered a complaint with the American Federation of Musicians on Harris' Victor etching, charging that it was done after the recording had gone into effect. Harris is a straight narrative with an acapella background.

Band agency execs are beginning to follow the lead of a small group of radio network and agency men with a new trend in office furniture and layouts. They are eliminating desks completely and outfitting inner sanctums to resemble living rooms. Idea is to create a more informal atmosphere where, it's believed, makes the completion of deals easier. Tom Rockwell's (General Artists) press new office, for example, is laid out with a phoney fireplace, love seats set in front flanking a tea table, etc. Same plan being used by others.

Jimmy Dorsey may not come east until well into the summer, and perhaps even later, with the band he organized and debuted recently ago at the Casino Gardens, Santa Monica, Cal. J. D's deal with the town-owned by brother Tommy allows him a neat profit weekly, if admissions are good, and the maestro sees no reason to hit the road. He owns a home at nearby Toros Lake, and since the Casino is open only two nights weekly (Friday-Saturday) at the moment, he isn't too anxious to go east.

Jimmy "Papa" Yancey, reportedly the originator of boogie-woogie, now appears with Kid Ory's Creole Jazz Band at Carnegie Hall, N. Y., on a series of five 12-inch platitudes. Dicks' 40 minutes' music time include cross-examinations of Hess, Ribbentrop, Goering, Schacht, et al. It's figured that the album may well become a collector's item as a ground keeper for the Chicago White Sox. Musicians have uncovered recently and waxing of his works focused attention upon him anew.

Peak moments of the recent Nuremberg trials of the Nazi war criminals have been etched on vinyls by Epoch Records of Binghamton, N. Y., on a series of five 12-inch platitudes. Dicks' 40 minutes' music time include cross-examinations of Hess, Ribbentrop, Goering, Schacht, et al. It's figured that the album may well become a collector's item as a ground keeper for the Chicago White Sox. Musicians have uncovered recently and waxing of his works focused attention upon him anew.

Using the mystery-singer device, Gem Record has tied itself to Jack Lacy's disjockeying on WINS, N. Y., for an exploitation campaign. In one of its artists. Listeners are asked to identify the singer and compete for prizes via letters telling why they like the singer's initial recording.

FEATHERBEDDING RAP IN HARTFORD HEARING

National Labor Relations Board will meet here tomorrow (28) to hear charges of featherbedding tactics brought by the State theatre against Local 400, American Federation of Musicians. Since it is the first time the NLRB has been called upon to adjudicate such a dispute, under the terms of the Taft-Hartley act, the result, it is felt by high labor executives, would probably have no direct effect on the entire entertainment industry.

In the even the NLRB upholds the theatre's contention that, per T-H terms, it should no longer be forced to hire standby musicians it doesn't use in order to be able to buy "traveling" orchestras, closed-shop contracts held by theatres with projectionists, boxoffice people, and other unionized employees might be questioned. In short, show biz-history may be made, according to Bernard L. Alpert, regional director of the NLRB.

NLRB acted on a complaint by the theatre. Alpert, Robert Greene, of NLRB's Boston office, is pressing the case before a NLRB trial examiner due from Washington. Case is being built around the theatre's contention that it has been forced to pay standby orchestras for doing absolutely nothing as a means of being allowed the use of name bands on its stage.

Modernaires will travel on a nine day mid-west tour with Hal McIntyre band. Start in Evansville, Ind. May 20. Modernaires the night of May 20. Modernaires the night of May 20. Modernaires the night of May 20.

TOMMY'S DAY PROGRAMS

feature

THE BEAUTIFUL BALLAD

My Mother's

Rosary

Record Hit of PHIL SPITALNY'S

"To My Mother" Album

Phil Spitalny-Jesse Crawford (Decca)

Other records to be released by

MILLS MUSIC, INC.

1616 Broadway, New York 19

"SLAP 'ER

DOWN AGIN,

PAW"

CHOICE MUSIC, INC.

Glen Romero, Prod. Mgr.

Other records to be released by

Hollywood 46, Cal. New York, N. Y.

CRS 1-2354 Columbia 2-7551

EXCEPTIONAL

Announcing—

**THE A SCORE OF THE NEW WARNER BROS. PICTURE
"ROMANCE ON THE HIGH SEAS"**

(A Michael Curtiz Production)

words by **SAMMY CAHN**

music by **JULE STYNE**

Remick Music Corp.

IT'S YOU OR NO ONE

Recorded by:

DICK HAYMES—Decca
TONY MARTIN—Victor
MARGARET WHITING—Capitol
VIC DAMONE—Mercury
SARAH VAUGHAN—Musicraft
DORIS DAY—Columbia

M. Witmark & Sons

IT'S MAGIC

Recorded by:

DICK HAYMES—Decca
TONY MARTIN—Victor
DORIS DAY—Columbia
GORDON MacRAE—Capitol
BUDDY KAYE TRIO—MGM
VIC DAMONE—Mercury
SARAH VAUGHAN—Musicraft

Remick Music Corp.

PUT 'EM IN A BOX

(Tie 'Em With a Ribbon and Throw 'Em in the Deep Blue Sea)

Recorded by:

HOAGY CARMICHAEL—Decca
PAGE CAVANAUGH TRIO—Victor
RAY MCKINLEY ORCH.—Victor
DORIS DAY—Columbia
KING COLE TRIO—Capitol
HAL MCINTYRE—MGM
EDDY HOWARD—Majestic
FRANKIE LAINE—Mercury
BOB GRECO—Musicraft

Harms, Inc.

I'M IN LOVE

Recorded by:

ANDREWS SISTERS—Decca DORIS DAY—Col.

M. Witmark & Sons

RUN, RUN, RUN

Recorded by:

ANDREWS SISTERS, Decca CHARIOTEERS, Col.

Remick Music Corp.

THE TOURIST TRADE

Recorded by:

JACK SMITH—Capitol CHARIOTEERS—Col.

MUSIC PUBLISHERS HOLDING CORP.

REMICK MUSIC CORP.

JOHNNY WHITE, Prof. Mgr.

RCA Building

M. WITMARK & SONS

NAT FREELING, Prof. Mgr.

Rockefeller Center

HARMS, INC.

HARRY GARFIELD, Prof. Mgr.

New York 20, N. Y.

Col. Records Delaying Publisher Affiliation, Still Mulling Offers

Columbia Records Corp. is no longer in a hurry to establish a music publishing department for tunes it has placed in its so far non-operative Columbia Music catalog. Shape the music he is in at the moment is no incentive to deal. Columbia feels it can hold the material it has pyramided and pile out to an active publisher, piecemeal if any of it shows signs of being successful on the basis of "discovery" recordings.

Despite this attitude, however, Col. is continuing to mull various offers it has had to go into a publishing setup with established publishers.

BASIE IN \$4,700 CLICK AT CARNEGIE CONCERT

Count Basie added the prestige of a Carnegie Hall concert to his usual Saturday (24) night show, with a performance, which was a success to his bankroll. Working a midnight performance, which was a success to his bankroll. Working a midnight performance, which was a success to his bankroll. Working a midnight performance, which was a success to his bankroll.

Basie's performance, which included the unveiling of a new specially written suite, was very satisfying. Unfortunately, a good part of it was made unpleasant by the unruliness of his audience, of which Carnegie's femme ushers apparently were a part. Basie's band, composed of five trumpets, four trombones, five sax, and four rhythm, was enhanced by the appearance late in the performance by alumni of the band, including Buck Clayton, "Hot Lips" Page and Walter Page.

Highlight was Basie's "Royal Suite." Few anticipated that the jazz pianist could lean so far to the type of music he developed within the six-piece orchestra. It showed fine appreciation, good taste and was excellently performed. Otherwise, the concert consisted of more or less standard items in the Basie catalog, capped by his "One O'Clock Jump."

Not a small contribution to the overall effect was the leader's free spotlighting of soloists, Buddy Tate, George Matthews, Dickey Wells, Clark Terry and Harry Edson, all participated and churned up great jazz bits, particularly Tate, on tenor sax.

Songstress Billie Holiday did a brief bit with Basie and left with the house vociferously demanding more hot Basie, but she was also got an inning with two tunes. "Daddy Oh," both done tastefully.

A Great Two-Four Standard

**I FEEL
A SONG
COMING ON**
Music by
JIMMY McHUGH
ROBINSON

HALL AVAILABLE
West 44th St., New York City
For rehearsal, auditions and
performances. By
ABROTT & ADAMS, INC.
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IT'S A RARE OPPORTUNITY

A SAFE INVESTMENT WITH 9% NET RETURN ASSURED BY LEASES
You can secure your investment dollars... Here it is Music
Center building, built 12/29 w. 4th, under most lease... You may
merely need to deposit annual earnings without worry or bother.
Property houses, Recording Studio, rehearsal hall, stores, offices and
commercially perfect recording studios strategically located in Radio
Theaters, or Movies. ONLY \$110,000 with major unit under 3 years
old. If you want an investment which will earn without worry,

THIS IS IT

Master lease for 10 years

CONTACT OWNER IN LOS ANGELES

GR 2522 A M.—6104 Santa Monica Blvd.—Los Angeles 38, Calif.

RETAL DISK BEST SELLERS

VARIETY
Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities, and showing com-
parative sales rating for this
and last week.

Week Ending April 24

This Week	Last Week	Artist, Label, Title	New York—Liberty Music Shop	Chicago—Hudson-Ross	Detroit—Grinnell's	Kansas City—Jenkins Music Co.	Los Angeles—Dinner's Music Shop	San Francisco—Sherman-Clay	Boston—Boston Music Co.	St. Louis—St. S. Kresge Co.	Seattle—Sherman-Clay	Cleveland—Wright's	Indianapolis—Don Leary	Minneapolis—Purson	TOTAL
1	2	KING COLE (Capitol)	1	1	1	1	8	4	5	9	4	2	74		
2	4	K. GRIFFIN-J. WAYNE (Hondo)		8	3			1	1		1	1	60		
3	1	PEGGY LEE (Capitol)	2		7		4	8	8	1	2	8	48		
4	5	DICK HAYMES (Decca)			2	5	6	2			4		41		
5	2	WOODY HERMAN (Columbia)			4	4	4	1	2				40		
6	6	PERRY COMO (Victor)			5	2		3	5	8	6		37		
7	12	TEX BENKE (Victor)					6	3	10	3	4	5	35		
8	3	WING CROSBY (Decca)					1	9	2		3		29		
9	11	ANDREWS SISTERS (Decca)									3	1	3	26	
10	10	FRANCIS CRAIG (Bullet)						3	7	9	2	10		24	
11	7	FREDDY MARTIN (Victor)						3	9	4		10		18	
12	13	MACKIN MARROW (M-G-M)						10				5	3	15	
13A		STAN KENTON (Capitol)					6	10		8	6			14	
13B	11	GRACIE FIELDS (London)						4			7	8		14	
14		JO STAFFORD (Capitol)								5	5			12	
15A	16	FREDDY MARTIN (Victor)									6	6		10	
15B		TITEX TYLER (Four Stars)										6		10	
16A	15	ROSSETTA HOWARD (Columbia)						2						9	
16B		FRANKIE LAINE (Mercury)									2			9	
17C		FRANKIE YANKOVICH (Columbia)											7	6	9
17A		MEL TORME (Musicraft)													8
17B	14	BING CROSBY (Decca)													8
17D		VAUGHN MONROE (Victor)													8
17E		GORDON BENNETT (Capitol)													8
17F		"May Be You'll Be There"													8

FIVE TOP ALBUMS

1. LOOK MA, I'M
DANCIN'—
Decca

2. SONGS HIS
OF THE
OUR TIMES
Decca

3. MILLER'S
MASTERPIECES
Victor

4. CAPTAIN FROM
ASTLE
Majestic

5. RENDEZVOUS
Peggy Lee
Capitol

OHIO AGREES WITH U.S. SUPREME CT. ON FORM B

Columbus, O., April 27.—Ohio joined with 22 states in agreeing that band leaders are independent contractors and must pay unemployment taxes in this state if they use three or more musicians. This decision was made by the Board of Review of the Bureau of Unemployment Compensation.

Supreme Court's decision, delivered last year as a result of a test case begun years ago by an Iowa band leader, had eliminated the American Federation of Musicians Form B contract, which called band leaders and their men employees. Subsequently, however, some states continued to deem maestros and their musicians as employees and that users of bands must pay unemployment taxes.

Indies Hypo

Continued from page 43

tional success, they get ready to jump on it. They don't jump too soon, allowing the original plenty of time to establish a demand, but just before it reaches the point where it may get too high in popularity for even major producers and name artists to overhaul, they get their own versions on the market.

Major learned a sharp lesson on how to handle such local hits when "Near You," the first of them came along. Few of the big companies expected the time to reach the proportions it did, and by the time they were ready with their own copies the Bullet disk by Francis Craig had reached such proportions that none of the major companies versions ever approached its success (2,000,000 disks). Now they gauge their distances better.

In most cases, the clicks developed by the indie involve music and performance with their own company artists and repertoire heads wouldn't dare market for fear they'd be laughed at. But lately they have come around to the belief that today's day buying public wants its fun, corny and as simple as possible. And with the lifting of the disk ban it's quite possible that the line of thinking among major recorders won't allow for much consideration concerning the excellence of tunes and the perfection of performance. They'll toss out all kinds of stuff and hope for a hit from any quarter.

KENTON TO WORK 22 CONCERTS IN JUNE

Hollywood, April 27.

Stan Kenton orchestra will play 22 jazz concerts on coast during June, giving far west its first wholesale dose of bashes. Outside a few key towns, Kenton will pioneer the concert idea, which has proved during the past year far more coin heavy for certain top-name bands than straight dance tours.

Kenton opens his whirl June 5 at El Paso. Then Albuquerque, Tucson, Phoenix, San Diego, Hollywood, Buick, Stockton, Oakland, San Jose, Sacramento, Berkeley, Eugene, Portland, Vancouver, Seattle, Spokane, Klamath Falls, San Francisco. Four weeks with July Pasadena City, a booking which will be kept shrouded until after June 12 ban in bowl here.

Kenton is getting \$2,000 guarantee against 50% of gross on most dates, but the bowl will reap 70% and have nut with promoter Gene Normie.

In Salem and Eugene, the promoter was hard to woo from dance to concert idea, so there will be no guarantee; leader will take 80% of gross. In Tucson, picking his wares at U. of Arizona stadium, he will get 75% of gross.

Starting July 2, Kenton camps at Balboa Beach ballroom for four three-day weekends, giving his crew a respite before heading on another tour of concerts starting around Salt Lake to Canada and on eastward.

Jimmy Dorsey Seeks His Old Decca Instrumentals As Publicity Throwaway

Hollywood, April 27.

Jimmy Dorsey has made a request to Decca for the purchase of some of his old Decca instrumentals. Leader's company is to distribute free disk jockeys, etc., as a publicity idea to arouse interest in his recording band, now playing the Casino Gardens, Santa Monica.

Decca asserts it hasn't taken an inventory on the amount of old Dorsey disks and isn't sure what they can be supplied. Whether the company would press them up from old masters to fulfill Dorsey's request is also uncertain.

METRO DISKING UNIQUE BY POST-BAN INACTIVITY

M-G-M Records, subsidiary of the film distrib, has become unique among recording companies. It has not made a single recording of any kind since the Jan. 1 ban ordered by the American Federation of Musicians, whereas virtually every major and minor disk rival has made at least one side, a capricious harmonica, etc.

M-G-M execs at the moment have no intention to catch up to rival labels which, with recent woe, have been busy making "Nature Boy," "Toile Oile Doodle," "You Can't Be Too Good," and several other unexpected hits that in most cases were not out prior to the ban. However, it is interesting to hear from an EMI (British affiliate) diskling by Paul Fenichel's orchestra of Shapiro-Bernstein's "Tree in the Meadow," currently a hit in that country.

CRC's Disk Jock Plug Power Aimed at Oldie

Detroit, April 27.

Columbia Records has momentarily departed from its policy of letting disk jockers on program, and is sponsoring play what they prefer regardless of the label. It is hiding for a shot on a CRC (radio for Ian Garber's "Bedelia." Fitch to the spinners for plugs comes by way of oldie disc ad agency, McCann-Erickson.

In a mimeographed letter the agency explains that the 150 jockeys who handle CRC blurbs to tie in on a drive for some particular Columbia release would like that an exception be made here purely as a favor. Letter further relates that the 50-year-old company has been selected by distributors as the most likely to succeed from among 50 records that CRC has tagged for eventual revival.

The Nation's Biggest Request Song

**I'd Give
A Million
Tomorrows**
(For Just One Yesterday)

OXFORD MUSIC CORPORATION
1619 Broadway, New York

HARMONICA PLAYERS!

Professional harmonica soloists needed for demonstration work. Ability to give short sales talks and instruction essential. A real chance to pick up nice spare time money in your community, if you can qualify. For further details, write FULLY and send snapshot to:

BOX 5001, VARIETY

154 West 44th St., New York 19

Help Wanted—MALE

Assistance Player to lead singers in group singing. Job June and August. \$350 plus board and lodging. Call Surprise Lake Camp, 1395 Lexington Ave., At. 9-2400.

NEW! DIFFERENT! CATCHY! CUTE!



THE HUKILAU SONG



SING IT!

Words and Music by JACK OWENS

"Cruising Crooner" of A.B.C.'s "Breakfast Club"

THE HUKILAU SONG

Chorus

The musical score is written for voice and piano. It features three systems of music. Each system consists of a vocal melody line, a piano accompaniment line, and a bass line. The lyrics are written below the vocal line.

System 1:

- Vocal: Oh, we're go- in' to the Hu- ki- lau, Hu - ki, Hu-ki, Hu-ki, Hu-ki, Hu-ki,
- Piano: Accompanying chords and arpeggios.
- Bass: Bass line.

System 2:

- Vocal: Hu-ki-lau. Ev-'ry bod-y loves the Hu-ki-lau where the lau-lau is the kau-kunat the
- Piano: Accompanying chords and arpeggios.
- Bass: Bass line.

System 3:

- Vocal: Hu-ki-lau. Oh, we throw the net out in-to the sea, and all the a-ma a-ma come a-swim-min' to me.- Oh, we're go-in' to the
- Piano: Accompanying chords and arpeggios.
- Bass: Bass line.

The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like *mp-mf*. Chord symbols (D9, D7, G6, E7, A9, A7) are placed above the piano part.

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*Written in _____
HONOLULU, HAWAII

Recorded by **JACK OWENS**

Tower Record No. 1434

Personal Management

AL BORDE 203 N. Wabash Ave., Chicago, Ill.

Broadway

Everett Crosby auditioning his new tape-recording at ABC network.

French handclapper Ray Ventura arriving by air today (Wed.) from Paris.

Ruth Richmond, executive head of Chorus Equity, planned to Coast on vacation.

Lester Jacob, VARIETY staff, in Post-Graduate hospital following a homicide at the scene.

Henry Ginsberg extended his N. Y. stay a day to meet with Bing Crosby, just arrived east.

Walter Winchell, legit beat after stretch in films, presenting "Sally" and Billie Holiday.

Jack C. Altkotte, of Eagle Lion publicity, married Miss Freedland tomorrow (29), Naples Island, N. Y.

Robb A. Mulvey, exec. of Goldwyn Productions, gives a surprise birthday party by his office staff last Thursday night.

Adele Whitley Fletcher, editor of Photoplay magazine, and Peggy Thorncliffe, fashion editor, left for New York today on Coast.

Circus Saints & Sinners, on special train, invaded Richmond, Va., last Friday.

Edie Selinger, secretary to Edward Schreiner, ad-pub. chief of Broadway circuit, engaged to Herbert Yates (no relation to Republic's Yates).

Bob Alton, Metro, dance stage, who sat on Kay Thompson's act, talking of doing a Broadway legit musical with her featured this summer.

Jack Forrester, ex-journalist, now head of Amstar Trading, with his in-laws, Laban and Rose N. Y., back in the States after a year and a half absence.

Interpretations to end summer season at Provincetown Playhouse June 14 with Jean Cocteau's "The Infernal Machine," directed by Gustav Solmitz.

Tom Fadden in from the Coast Monday (30) to appear in the "Radio Fodder" at the "Viel," which Alexander Markay is unveiling locally May 17.

Charles Muller, ill with buritis, replaced as company manager of "Private Lives" (Tallahassee circuit), by Jimmy Troupe in St. Louis last week.

Kadeleine Carroll just arrived from the Coast to complete "An Innocent Affair" (UA), her first film since before the war.

Current harmonica voice, chiefly because of the strident ball, inspired Doris Day to record a 10-year-old Borrah Minervitch Harmonica Rascals album of standards.

Johnnie Johnston, SMC (MCA) came to the Coast after this week-end stopoff for the Kentucky Derby housewarming at the John D. Hertz at Paris, Ky.

Barbara White, daughter of former "Fudwaller" and J. White, played lead in Neighborhood Playhouse School of the Theatre "On an Island" week.

Chanteuse Suzy Solidor, a French import, may play her first U. S. nightingale at the Versailles next month. Nitty Nitty with Edith last recently.

Lorraine Miller, until the cast of "Happy Birthday" until it closed last Friday, left for the States today (Tue.) to start work on her new contract with U. S. Pictures.

Marie St. Claire, who has been on Broadway, opens May 6 at the Savoy-Plaza's Cafe Lounge, replacing the two of the same acts.

Johnny Thompson alone holds over. Bernie Kamen, eastern rep for Joe Leamer and the same, goes home to Helen Hayes and her son, James MacArthur, at the Yankees' opening home game last Friday (25).

Vet actress Catherine Proctor, last seen in "Last Tango in Paris," broke leg in fall while visiting Priscilla Sousa, late bandmaster's daughter. Now at Nassau hospital, Minnola.

Ben Kalmenson and Mort Blumrock, Warners' distribution and pub-ad. executives, returned to N.Y. Monday (26) after setting up premises in Dallas for "Two Guys From Texas."

Kern M. Bloomgren commissioning Arthur Kober to complete the idea the writer conceived in Hollywood, has outlined. This means Kober will come east for that purpose this summer.

Marjorie Lord, who starred in the just-completed "Argyle Secret," will film classic "The Girl Next Door" with her husband, John Archer, of east of legit "Strange Bedfellows."

Miss Lord to be in New York two months.

James and Phil Dunning's 20th anniversary Monday (26) celebrated in Beverly, where he's now with 20th-Fox, scripting for Whelan Perleberg, Daughter Virginia Dunning, ex-actress, now Mrs. Arthur Starnes (WOR) went west to help celebrate.

Metro producer Arthur Ripley and actress Emma Leckie, who came from the Coast to scout background material for their forthcoming "The Changeling," accompanied by Father Edwards, author of the book from which the film is taken.

Hil Pereira, Paramount executive, lectured Yale University architecture and drama students last week on motion picture production and theatre architecture. He journeyed to New Haven on invitation of Harold Dana Haur, chairman of the Dept. of Architecture.

Film industry's increased emphasis on better public relations will be carried into the classrooms.

Fox ad-publicity chief Charles Schaefer, tees off a five-week campaign to promote the new school for Social Research.

May Morrissey, who resigned as head of the New York City Police, resigned two months ago, after many years service, to join the New York City Police.

She's just going to leave. Her husband is Selma Seckel, ex-Leonard's.

Harry Herschfeld to get Goldwyn's head of contempt of court by Williamsburg Settlement May 23 at the Waldorf. Past recipients of the settlement include the underprivileged of all faiths and creeds, have been Mayor Lehman and former Governor Tom Murphy, head of local 4.

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London

Jack Hytlen recovering from nasal operation.

Elton Farrell, of team of Farrell, Seamon and Farrell, sailing on the Queen Elizabeth May 7.

Donald Wolfitt into the Westminister play will be those of "The Master Builder."

Professor Skup's Puppet Theatre in for two weeks at the Lyric, Brompton, today (28), succeeding Pinero's "Dandy Dick."

Last week notice posted for "Diamond 17," Sir St. John's, running for three months, twice a night, at the Prince of Wales and was one of those affected in recent studies.

Open Air theatre in Regent's Park commences its 16th consecutive season June 1 with a four weeks' presentation of "As You Like It." Robert Atkins in charge of production as before.

The Herbert Wilcox-Ana Neagle comedy, "Spring in Park Lane," broke the theatre's daily record of 1,000 admissions today (28), succeeding its recent premiere at the Empire, where it closed up.

W. G. Sebald, Britain's only femme film director, in collaboration with producer William MacQuitty, planned to direct "Pia," "Rachael," to be filmed by their company, Outlook Films, Ltd. Miss Sebald is now dealing with a Welsh mining village.

Roland Pertwee has collaborated for the first time with his son, Michael, in "The Parrot," which Linnet & Dunfee is presenting at the Fortune, May 10. Norman Marston is to direct.

Peter Kempson, Hugh Burdon, Walter Fitzgerald and Arthur Wontner have chief roles.

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Portland, Ore.

Rosado and Antonio in concert at Civic Auditorium.

Chinese. Follies of 1948 into Oregon Club for a week.

Will Caborn band opened Jamn-Beach Park season.

Rose Bowl in Multnomah Hotel closed for the summer.

Dele Ruyter, Britain's only femme film director, in collaboration with producer William MacQuitty, planned to direct "Pia," "Rachael," to be filmed by their company, Outlook Films, Ltd. Miss Sebald is now dealing with a Welsh mining village.

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Miami Beach

By Larry Solloway

The Hucksters into the Clover Club May 12.

Emile Boreo heads show at Mother Kelly's.

Will Caborn band opened Jamn-Beach Park season.

Rose Bowl in Multnomah Hotel closed for the summer.

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Paris

Joe Belfort back from Spanish o.o.

Gregory Rabinovitch giving Paris the o.o.

Wesley Ruggles at the Plaza Athenee.

Jack Kirkland and Mrs. off to the Riviera for a month.

Michael Verly, owner of the Gramont theatre, prepping a visit to the Riviera.

Robert Cravenne, head of the

French Cinema Administration, is currently in Madrid handling with Spanish government officials and pizmen.

Reported that Sartre's "Mains Sales" will be filmed in London in English and French with Andre Luguet and Francois Perier, both starring in the legit, facing the camera.

Whether it is the shortage of French or h.o. hit of "Dumbo," two French firms, Margarian on Clamps Elysees, and Margarian on Clamps Elysees, are scheduled to open "Walt Disney's" "Columbia" May 28.

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FROM

**WALT
DISNEY'S**
NEW HIT MUSICAL

A **TERRIFIC** *Score!*



A Beautiful Ballad

BLUE SHADOWS ON THE TRAIL

By JOHNNY LANGE and ELIOT DANIEL



A Western Comedy—plenty of extra choruses

PECOS BILL

By JOHNNY LANGE and ELIOT DANIEL



The Gorgeous Theme Song

MELODY TIME

By BENNIE BENJAMIN and GEORGE WEISS



A Toot Tootin' Novelty

LITTLE TOOT

By ALLIE WRUBEL

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BY

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CAVALLARO
Buddy
CLARK
Larry
CLINTON
Norman
CLOUTIER
CORONETS

Bing
CROSBY
Dennis
DAY
Denny
DENNIS

Hal
DERWIN

Ray
DOREY
Allen
GERARD

Scotty
HARREL

Lenny
HERMAN

Lee
HULBERT

Dick
JURGENS

Sammy
KAYE

KING'S MEN
MODERNAIRES

Vaughn
MONROE

Art
MOONEY

Russ
MORGAN

NOVATIME
TRIO

Tex
RITTER

Ray
ROGERS

Andy
RUSSEL

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of the
PIONEERS

STARLIGHTERS
SWEETWOOD
SERENADERS

Lawrence
WELK

Foy
WILLING

Sterling
YOUNG

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SANTLY-JOY, INC.

EDDIE JOY, Gen. Prof. Mgr.

CHICAGO
BENNY MILLER

BOSTON
JACK FAY

HOLLYWOOD
JULIE LOSCH

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